1922
Apr.21
NeAmB

MASTERPIECES OF MODERN ETCHINGS

SUPERB IMPRESSIONS OF NOTABLE EXAMPLES BY

CAMERON, WHISTLER, ZORN, HADEN

BONE, McBEY, LEVY, LEPÈRE

THE DISTINGUISHED COLLECTION

OF

WILLIAM M. BULLIVANT, Esq.

OF BOSTON, MASS.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON FRIDAY, APRIL 21ST, 1922

AT 8:15 O'CLOCK IN THE EVENING

UNDER THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION

MADISON SQUARE SOUTH

NEW YORK CITY

THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

ON PUBLIC EXHIBITION
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
ENTRANCE, 6 EAST 23RD STREET
BEGINNING MONDAY, APRIL 17, 1922
AND CONTINUING UNTIL THE TIME OF SALE

MASTERPIECES OF MODERN ETCHINGS

BY CAMERON, WHISTLER, ZORN, HADEN
BONE, McBEY, LEVY, AND LEPÈRE
THE DISTINGUISHED COLLECTION
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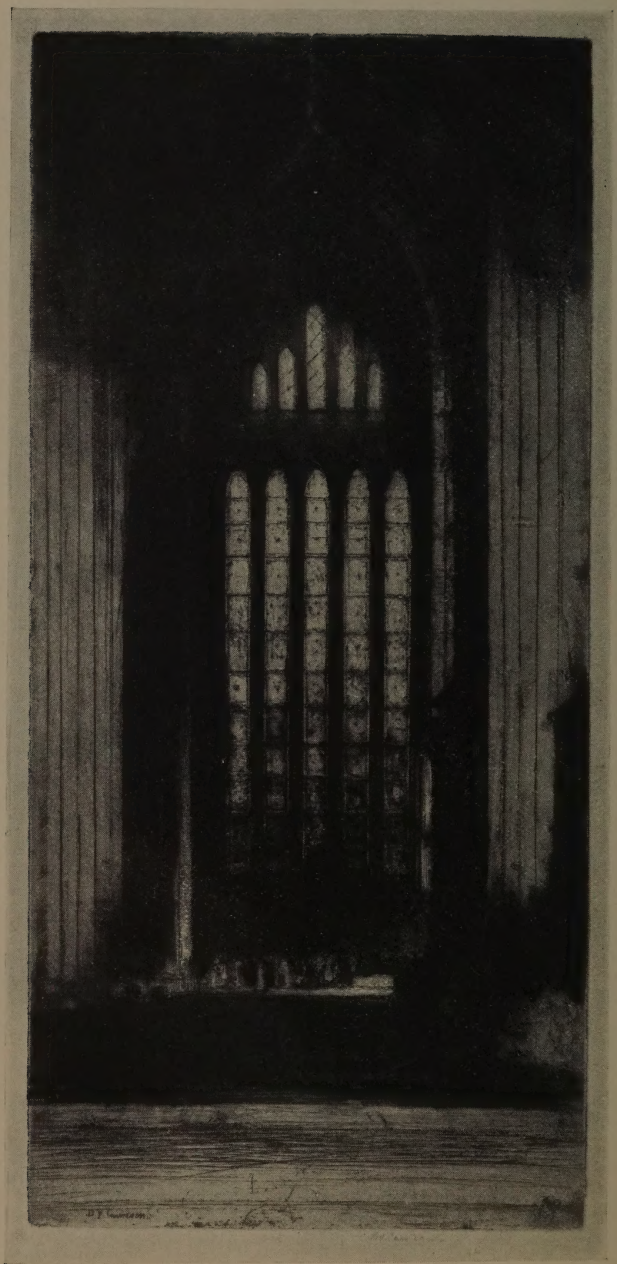


DAVID YOUNG CAMERON

THE FIVE SISTERS—YORK MINSTER

[No. 53]

ILLUSTRATED CATALOGUE OF

MASTERPIECES OF MODERN ETCHINGS

SUPERB IMPRESSIONS OF EXAMPLES BY

CAMERON, WHISTLER, ZORN, HADEN

BONE, McBEY, LEVY, AND LEPÈRE

THE DISTINGUISHED COLLECTION

OF

WILLIAM M. BULLIVANT, ESQ.

OF BOSTON, MASS.

1922
Apr. 21
NeAmB

TO BE SOLD WITHOUT RESERVE OR RESTRICTION

BY ORDER OF MR. BULLIVANT

ON APRIL 21ST, 1922

AT 8:15 O'CLOCK IN THE EVENING

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK CITY

LA4308

Conditions of Sale

1. Rejection of Bids. Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

2. The Buyer. The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for resale the lot so in dispute.

3. Identification and Part Payment by Buyer. The name of the buyer of each lot shall be given immediately on the sale thereof and, when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the opinion of the auctioneer be put up again and resold.

4. Risk After Purchase. Title passes upon the fall of the auctioneer's hammer and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any cause.

5. Delivery of Purchases. Delivery of *any* purchases will be made only upon payment of the total amount due for *all* purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of nine a. m. and one p. m. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of nine a. m. and five p. m.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the Storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of nine and five.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

6. Storage in Default of Prompt Payment and Calling for Goods. Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

NOTE: The limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

7. Shipping. Boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

8. Guaranty. The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

9. Buying on Order. Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale *except* that in the event of purchases consisting of one or more books for one who has not himself or through his agent been personally at the exhibition or sale, any book may be returned within ten days of the date of sale and will be refunded the purchase money therefor, if the book in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale or any session thereof will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

AMERICAN ART ASSOCIATION
American Art Galleries
Madison Square South
New York City

At The American Art Galleries

MADISON SQUARE SOUTH, NEW YORK

THE COMPLETE AND NOTABLE COLLECTION FORMED DURING THE PAST MANY YEARS BY, AND BELONGING TO, THE DISCRIMINATING AND DISTINGUISHED COLLECTOR, MR. WILLIAM M. BULLIVANT, OF BOSTON, MASS.

With the exception of 8 of the 226 prints, all were framed for Mr. Bullivant, and these frames will be presented to the purchasers of the prints to whom they belong. The prints, however, will be exhibited in the customary manner, so that full examination thereof can be made.

FRIDAY EVENING, APRIL 21st, AT 8:15 O'CLOCK

MUIRHEAD BONE

Contemporary Scotch Etcher, born in 1876 near Glasgow; living in London. He has achieved renown by subtle drypoints and masterful drawings. "One of the most artistic of all the British etchers, a consummate master of the drypoint medium."—Herman Struck.

BONE, MUIRHEAD

1. Brewhouses, Southampton. *Drypoint.*
   Campbell Dodgson, No. 151. Only Published State.
   Proof, Signed by the artist in pencil,—*Muirhead Bone.* Superb Impression, on Japan paper.
   Height, 6; length, 8⅞ inches.

BONE, MUIRHEAD

2. South Gate, King's Lynn. *Drypoint.*
   Campbell Dodgson, No. 153. Second State of two.
   Proof, Signed by the artist in pencil,—*Muirhead Bone.* Superb Impression, on Japan paper.
   Height, 8; width, 7 inches.

BONE, MUIRHEAD

3. Fisher's Creek, King's Lane. *Drypoint.*
   Campbell Dodgson, No. 155. Second State of two.
   Proof, Signed by the artist in pencil,—*Muirhead Bone.* Superb Impression, on Japan paper.
   Height, 4; length, 10 inches.

Friday Evening, April 21st

BONE, MUIRHEAD

4. A RAINY NIGHT IN ROME. *Drypoint.*
Not in Campbell Dodgson.
PROOF, Signed by the artist in pencil,—*Muirhead Bone.* SUPERB IMPRESSION, on Japan paper.
Height, 12; width, 8½ inches.

[See Illustration]

BONE, MUIRHEAD

5. SAN FERNANDO IN CELESTO. *Drypoint.*
Not in Campbell Dodgson.
PROOF, Signed by the artist in pencil,—*Muirhead Bone.* SUPERB IMPRESSION, on Japan paper.
Height, 9⅞; length, 11⅞ inches.

BONE, MUIRHEAD

6. PICCADILLY CIRCUS. *Drypoint.*
Not in Campbell Dodgson.
PROOF, Signed by the artist in pencil,—*Muirhead Bone.* SUPERB IMPRESSION, on Japan paper.
Height, 11¾; length, 14⅞ inches.

"144/5/6, New Bond Street,
London, W.
July, 1915.

"MUIRHEAD BONE. PICCADILLY CIRCUS. 1915

"The edition has been increased from 100 to 120 and 5 presentation copies, since the announcement of the plate. Should you in consequence prefer not to keep your impression, we shall be happy to take it back. On the other hand, if you decide to retain it, as the whole of the proceeds of the Etching are being presented by Mr. Muirhead Bone and ourselves to the

"BELGIAN RELIEF FUND,

"we should esteem it a favour if you would kindly let us have a cheque at your early convenience.

P. & D. Colnaghi & Obach."

BONE, MUIRHEAD

7. A ROAD IN THE MARCHE. *Drypoint.*
Not in Campbell Dodgson.
PROOF, Signed by the artist in pencil,—*Muirhead Bone.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 7½; width, 6⅝ inches.

FELIX BUHOT

Celebrated French Etcher, born at Valognes, 1847: died in Paris, 1898.

BUHOT, FELIX

8. LA FALAISE. BAIE DE SAINT-MALO. *Etching, Aquatint and Drypoint.*
Boucard, No. 165.
Signed on the plate, and with the red owl stamp. FINE IMPRESSION, in brown ink, on Dutch paper.
Height, 9; length, 11⅝ inches.

MUIRHEAD BONE

A RAINY NIGHT IN ROME

[No. 4]

DAVID YOUNG CAMERON

Contemporary Painter-Etcher of high merit. Born at Glasgow in 1865. He is a Fellow of the Royal Society of Painter-Etchers, and probably the youngest member of that distinguished body. Sir Francis Seymour Haden, its president, writes of Mr. Cameron with an enthusiasm which is unusual with him—hailing him as a hopeful successor to the masters of the previous generation, and cordially recognizing in his work that precious gift of personality without which all mere technical skill is in vain.

"In examining Mr. Cameron's etchings it is not easy to designate his forte. Meryon etched picturesque buildings magnificently, but his portraits are simply bad. Whistler has triumphed in a wide field, but he seems to care nothing for the restful charms of rural landscape—where Seymour Haden is supreme. Mr. Cameron already shows himself equally at home when delineating pure landscape, views of buildings and shipping, interiors, or portraits."—FREDERICK KEPPEL.

CAMERON, DAVID YOUNG

9. THE PALACE, STIRLING CASTLE. *Etching.*
Rinder, No. 174. Only State.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on French paper, in perfect condition.
Height, 10½; width, 5¾ inches.
Impressions of this etching of Stirling Castle, built by King James the Fifth, the first by the artist to attract much attention, vary greatly in the amount of ink left on unworked surface.

CAMERON, DAVID YOUNG

10. LECROPT. *Etching.*
Rinder, No. 177. Second State of two.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* FINE IMPRESSION, on French paper. Number of printer's folds across upper left and right corners. *About 12 impressions taken.*
Height, 7; length, 13 13/32 inches.

CAMERON, DAVID YOUNG

11. NORTH ITALIAN SET, TITLE-PAGE. *Etching.*
Rinder, No. 203. Only State.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on French paper, in perfect condition.
Height, 8 15/32; width, 6½ inches.

CAMERON, DAVID YOUNG

12. SAINT MARK'S, VENICE. No. 1. *Etching.*
Rinder, No. 204. Second State of two.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on French paper, in perfect condition.
No. I in *North Italian Set.*
Height, 13⅞; width, 8 15/16 inches.

CAMERON, DAVID YOUNG

13. VERONICA, A MAID OF ITALY. *Etching.*
Rinder, No. 205. Only State.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Dutch paper, in perfect condition.
No. 2 in *North Italian Set.*
Height, 11⅛; width, 5 15/32 inches.
"Reminiscent of the portrait of Bianca Sforza (?) in the Ambrosiana, Milan, attributed to Ambrogio da Predis."—RINDER.

CAMERON, DAVID YOUNG

14. A VENETIAN CONVENT. *Etching.*
Rinder, No. 207. Only State.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on French paper, in perfect condition.
No. 4 in *North Italian Set.*
Height, 6 7/16; length, 8 15/32 inches.

CAMERON, DAVID YOUNG

15. CHURCH INTERIOR, VENICE. *Etching.*
Rinder, No. 219. Second State of two.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* FINE IMPRESSION, on French paper, in perfect condition.
No. 16 in *North Italian Set.*
Height, 9⅝; width, 4¾ inches.

CAMERON, DAVID YOUNG

16. SKETCH OF VENICE. *Etching.*
Rinder, No. 221. Only State.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on French paper, in perfect condition.
No. 18 in *North Italian Set.*
Height, 2½; length, 7⅝ inches.

CAMERON, DAVID YOUNG

17. FARM GATEWAY, CAMPAGNETTA. *Etching.*
Rinder, No. 222. Third State of four.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on French paper, in perfect condition.
Height, 10⅜; width 6¼ inches.

CAMERON, DAVID YOUNG

18. THE BRIDGE OF SIGHS (Venice). *Etching.*
Rinder, No. 223. Only State.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on French paper, in perfect condition.
Height, 10 5/6; width, 6⅞ inches.

Friday Evening, April 21st

CAMERON, DAVID YOUNG

19. THE PALACE DOORWAY (Venice). *Etching.*
Rinder, No. 225. Only State.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* REMARKABLY FINE IMPRESSION, touched in pencil, on Japan paper.
No. 22 in *North Italian Set.*
Height, 9 7/16; length, 11 29/32 inches.

CAMERON, DAVID YOUNG

20. THE WINE FARM, NORTH ITALY. *Etching.*
Rinder, No. 227. Second State of two.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 8 1/16; length, 9 15/16 inches.
The interior of an Italian wine farm.

CAMERON, DAVID YOUNG

21. PASTORAL, NORTH ITALY. *Etching.*
Rinder, No. 228. Only State.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on M. B. M. paper, in perfect condition.
No. 25 in *North Italian Set.*
Height, 3 9/16; length, 6 17/32 inches.

CAMERON, DAVID YOUNG

22. HOLYROOD IN 1745. *Etching.*
Rinder, No. 231. Only State.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japanese Vellum, in perfect condition.
Height, 13 31/32; length, 19 7/8 inches.
"A house of many memories. . . . There Prince Charlie held his phantom levées and in a very gallant manner represented a fallen dynasty for some hours."—R. L. STEVENSON.

CAMERON, DAVID YOUNG

23. COUR DES BONS ENFANTS, ROUEN. *Etching.*
Rinder, No. 277. Second State of three.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* FINE IMPRESSION, on Dutch paper. Small hole in upper left margin.
Height, 9 3/32; length, 12 15/32 inches.

CAMERON, DAVID YOUNG

24. A VENETIAN PALACE. *Etching.*
Rinder, No. 282. Only State.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on French paper, in perfect condition.
Height, 14 11/16; width, 8 3/32 inches.
Shows the facade of *Desdemona's* house, Grand Canal.

DAVID YOUNG CAMERON

THE CANONGATE TOLBOOTH

[No. 37]

Friday Evening, April 21st

CAMERON, DAVID YOUNG

25. WATERLOO PLACE. *Etching and Drypoint.*
Rinder, No. 290. Second State of two.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* FINE IMPRESSION, on French paper, in perfect condition.
No. 2 in *London Set.*
Height, 7 7/16; length, 8 31/32 inches.

CAMERON, DAVID YOUNG

26. HOUSE OF JOANNIS DARIUS. *Etching and Drypoint.*
Rinder, No. 309. Second State of two.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* FINE IMPRESSION, on Japan paper, in perfect condition.
Height, 12 21/32; width, 6 17/32 inches.

CAMERON, DAVID YOUNG

27. CA D'ORO. *Etching touched with Drypoint.*
Rinder, No. 310. Second State of two.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* FINE IMPRESSION, on Japan paper, in perfect condition.
Height, 10 15/16; width, 7 15/16 inches.

CAMERON, DAVID YOUNG

28. LALEHAM. *Etching and Drypoint.*
Rinder, No. 313. Third State of three.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 7 21/32; length, 12 inches.

CAMERON, DAVID YOUNG

29. ST. LAUMER, BLOIS. *Etching touched with Drypoint.*
Rinder, No. 351. Third State of three.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* FINE IMPRESSION, on French paper, in perfect condition.
Height, 12 15/16; width, 7¼ inches.
The remains of Saint Laumer, a pious anchorite who died at Chartres in the sixth century, were finally brought to Blois, where in 1138 the Benedictine monks began building this church to receive the relics. The church was desecrated during the Terror, and when reconsecrated received the name of St. Nicolas, from a parish annexed to the monastery in 1302.

CAMERON, DAVID YOUNG

30. MONTIVILLIERS. *Etching and Drypoint.*
Rinder, No. 355. Third State of three.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on French paper, in perfect condition.
Height, 6⅝; width, 8¼ inches.

DAVID YOUNG CAMERON

THE GATEWAY, BRUGES

[No. 43]

Friday Evening, April 21st

CAMERON, DAVID YOUNG

31. NORTH PORCH, HONFLEUR. *Etching.*
Rinder, No. 360. Fourth State of four.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* FINE IMPRESSION, on French paper, in perfect condition.
Height, 14 27/32; width, 6 17/32 inches.

CAMERON, DAVID YOUNG

32. SAINT GERMAIN L'AUXERROIS. *Etching and Drypoint.*
Rinder, No. 362. Second State of three.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* FINE IMPRESSION, on Japan paper, in perfect condition.
No. 2 in *Paris Set.*
Height, 12⅝; width, 6½ inches.
"From the little tower of this church, where Watteau attended Mass, the signal for the massacre of St. Bartholomew was given on August 24, 1572."—RINDER.

CAMERON, DAVID YOUNG

33. RESTAURANT CAVALIER. *Etching and Drypoint.*
Rinder, No. 365. Fourth State of four.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* FINE IMPRESSION, on French paper, in perfect condition.
No. 5 in *Paris Set.*
Height, 8 1/16; length, 9 1/16 inches.

CAMERON, DAVID YOUNG

34. OLD SAUMUR. *Etching and Drypoint.*
Rinder, No. 371. Fifth State of five.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Dutch paper, in perfect condition. *Only 30 impressions taken.*
Height, 10⅝; width, 6¾ inches.
"Balzac in 'Eugénie Grandet' graphically described one of the half deserted quarters of Saumur."—RINDER.

CAMERON, DAVID YOUNG

35. THE AVENUE. *Etching and Drypoint.*
Rinder, No. 373. Third State of four.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 5 11/16; length, 6 7/32 inches.
A Gargunnock subject.

CAMERON, DAVID YOUNG

36. MURTHLY ON THE TAY. *Etching and Drypoint.*
Rinder, No. 376. Second State of two.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* FINE IMPRESSION, on French paper, in perfect condition.
Height, 3⅞; length, 10 5/32 inches.
"The old castle of Murthly was used as a hunting-seat by some of the Kings of Scotland.—RINDER."

DAVID YOUNG CAMERON

DAMME

[No. 47]

Friday Evening, April 21st

CAMERON, DAVID YOUNG

37. THE CANONGATE TOLBOOTH. *Etching and Drypoint.*
Rinder, No. 378. Third State of three.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 12 9/16; width, 5 5/16 inches.
"The old Tolbooth gaol, Edinburgh, at the north-west corner of St. Giles', was 'the Heart of Midlothian, a place old in story and namefather to a noble book." —RINDER.

[See Illustration]

CAMERON, DAVID YOUNG

38. ST. MERRI, PARIS. *Etching and Drypoint.*
Rinder, No. 379. Fourth State of five.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 10¼; width, 4⅜ inches.
"The church of St. Merri, formerly St. Médéric, is in the Rue St. Martin, Paris, to the north-east of the Tour St. Jacques."—RINDER.

CAMERON, DAVID YOUNG

39. PLUSCARDEN. *Etching and Drypoint.*
Rinder, No. 380. Fourth State of four.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 5 31/32; width, 4 23/32 inches.
"The Priory of Pluscarden was founded by Alexander II. in 1230, and dedicated to St. Andrew."—RINDER.

CAMERON, DAVID YOUNG

40. STILL WATERS. *Etching and Drypoint.*
Rinder, No. 381. Fourth State of four.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 5 29/32; length, 12⅛ inches.
"An etching of the Tay."—RINDER.

CAMERON, DAVID YOUNG

41. ROBIN'S COURT. *Etching and Drypoint.*
Rinder, No. 385. Fifth State of five.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 7; width, 5 5/16 inches.

CAMERON, DAVID YOUNG

42. MAR'S WORK, STIRLING. *Etching and Drypoint.*
Rinder, No. 386. Fourth State of four.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Dutch paper, in perfect condition.
Height, 9 29/32; width, 6¾ inches.

DAVID YOUNG CAMERON

THE BELFRY OF BRUGES

[No. 48]

Friday Evening, April 21st

CAMERON, DAVID YOUNG

43. THE GATEWAY OF BRUGES. *Etching and Drypoint.*
Rinder, No. 387. Third State of three.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition. First of the *Belgian Set.*
Height, 12 29/32; width, 7 15/32 inches.
Shows the Porte de Grand, with a distant view of the Belfry.
[See Illustration]

CAMERON, DAVID YOUNG

44. LA ROCHE. *Etching and drypoint.*
Rinder, No. 388.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on French paper, in perfect condition.
No. 2 in *Belgian Set.*
Height, 6 9/16; length, 8¼ inches.
"La Roche, with its grim castle, is on the Ourthe."—RINDER.

CAMERON, DAVID YOUNG

45. LA MAISON NOIRE, BRUGES. *Etching and Drypoint.*
Rinder, No. 389. Only State.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Dutch paper, in perfect condition.
No. 3 in *Belgian Set.*
Height, 12¼; width, 4¾ inches.

CAMERON, DAVID YOUNG

46. THE MEUSE. *Etching and Drypoint.*
Rinder, No. 390. Only State.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
No. 4 in *Belgian Set.*
Height, 6½; length, 14 27/32 inches.
The citadel of Dinant is visible on the right bank of the river.

CAMERON, DAVID YOUNG

47. DAMME. *Etching and Drypoint.*
Rinder, No. 391. Third State of three.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 10⅛; width, 7 13/32 inches.
"Damme was once the fortified port of Bruges, about three miles to the north-east of which it lies."—RINDER.
[See Illustration]

DAVID YOUNG CAMERON

NOTRE DAME, DINANT

[No. 50]

Friday Evening, April 21st

CAMERON, DAVID YOUNG

48. THE BELFRY OF BRUGES. *Etching and Drypoint.*
Rinder, No. 392. First State of two.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on French paper, in perfect condition.
No. 6 in *Belgian Set.*
Height, 14 15/16; width, 5 9/32 inches.
"The Belfry was etched during the great annual festival of Le Saint Sang, when the booths indicated are erected in the square at its base."—RINDER.
[See Illustration]

CAMERON, DAVID YOUNG

49. OLD LA ROCHE. *Etching and Drypoint.*
Rinder, No. 393. Second State of three.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
No. 7, in *Belgian Set.*
Height, 8 9/16; length, 10 1/32 inches.

CAMERON, DAVID YOUNG

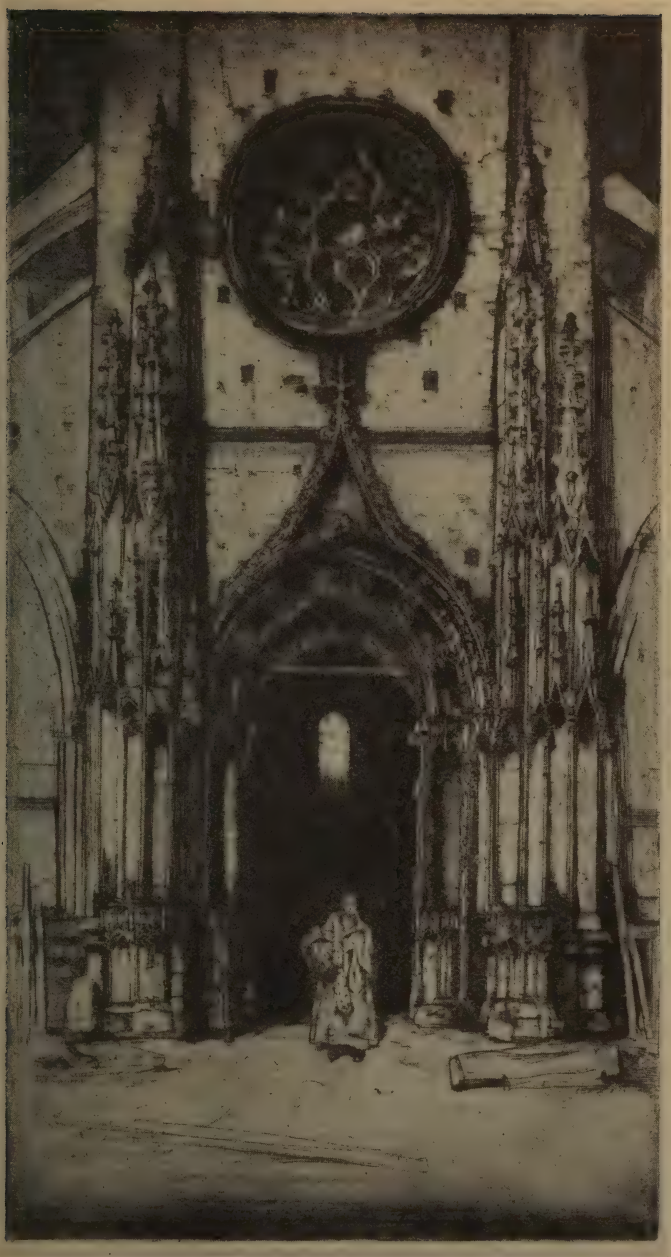
50. NOTRE DAME, DINANT. *Etching and Drypoint.*
Rinder, No. 394. Third State of three.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
No. 8 in *Belgian Set.*
Height, 13 15/32; width, 6 11/16 inches.
[See Illustration]

CAMERON, DAVID YOUNG

51. DINANT. *Etching and Drypoint.*
Rinder, No. 395. Third State of three.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Dutch paper, in perfect condition.
No. 9 in *Belgian Set.*
Height, 7 29/32; length, 13 15/16 inches.
Notre Dame is visible behind the house fronts on the left.

CAMERON, DAVID YOUNG

52. A VALLEY OF THE ARDENNES. *Etching and Drypoint.*
Rinder, No. 396. Second State of two.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 7 29/32; length, 13 15/16 inches.
"Notre Dame is visible behind the house fronts on the left."—RINDER.



DAVID YOUNG CAMERON

OLD ST. ETIENNE

[No. 55]

Friday Evening, April 21st

CAMERON, DAVID YOUNG

53. THE FIVE SISTERS, YORK MINSTER. *Etching and Drypoint.*
Rinder, No. 397. Third State of four.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition. *Only 30 impressions taken.* THE ARTIST'S MASTERPIECE.
Height, 15⅜; width, 7¼ inches.
"This, perhaps the loveliest of great English windows, is also more than any other a subject for the etcher, as its beauty is less that of jewel-colour than of a light-interpenetrated design."—RINDER.

[See Frontispiece for Illustration]

CAMERON, DAVID YOUNG

54. AFTERGLOW (OR EVENING) ON THE FINDHORN. *Etching and Drypoint.*
Rinder, No. 399. Second State of two.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 9; width, 8 1/16 inches.

CAMERON, DAVID YOUNG

55. OLD ST. ETIENNE. *Etching and Drypoint.*
Rinder, No. 400. Fourth State of four.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 16⅞; width, 8 11/32 inches.
"Old St. Etienne, Caen, now used as a warehouse, should not be confused with St. Etienne, the church of the Abbaye-aux, founded by William the Conqueror in 1062."—RINDER.

[See Illustration]

CAMERON, DAVID YOUNG

56. THE LITTLE DEVIL OF FLORENCE. *Etching and Drypoint.*
Rinder, No. 401. First State of two.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 14⅞; width, 8 21/32 inches.
"The original bronze is in the Bargello, Florence. A copy, the subject of the etching, is on the S. W. corner of the Plazzo della Cavallaia, or dei Vechietti, opposite the Strozzi Palace."—RINDER.

CAMERON, DAVID YOUNG

57. CRAIGIEVAR. *Etching and Drypoint.*
Rinder, No. 402. Third State of three.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 9 7/16; length, 13 27/32 inches.
"Craigievar, 'set in its own valley betwixt the two main ways of Dee and Don, without and within a fine example of Scottish baronial architecture, was finished in 1610, seven years after the Union. D. Y. Cameron's picture of the enchanting castle was exhibited at the Royal Scottish Academy in 1909."—RINDER.

CAMERON, DAVID YOUNG

58. RAMESES II. *Etching and Drypoint.*
Rinder, No. 406. Second State of two.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 11 13/16; width, 6 13/16 inches.
"This etching is from an alabaster figure in the Cairo Museum portraying the Pharaoh of the Captivity."—RINDER.

CAMERON, DAVID YOUNG

59. MY LITTLE LADY OF LUXOR. *Etching and Drypoint.*
Rinder, No. 407. Fifth State of five.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Dutch paper, in perfect condition.
Height, 11⅞; width, 5 29/32 inches.
This etching is from a mirror said to belong to Dynasty XVIII.

CAMERON, DAVID YOUNG

60. AN EGYPTIAN MIRROR. *Etching.*
Rinder, No. 408. Second State of two.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on French paper, in perfect condition.
Height, 11 27/32; width, 6 13/16 inches.
This etching is from a mirror said to belong to Dynasty XVIII.

CAMERON, DAVID YOUNG

61. THE TURKISH FORT. *Etching and Drypoint.*
Rinder, No. 409. First State of five.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 5 15/32; length, 10⅝ inches.
"This Fort is on the Mokattam Hills, near Cairo."—RINDER.

CAMERON, DAVID YOUNG

62. THE MOSQUE DOORWAY. *Etching and Drypoint.*
Rinder, No. 413. Third State of four.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition. *Only 42 impressions taken.*
Height, 16 13/32; width, 7 15/16 inches.

CAMERON, DAVID YOUNG

63. ROYAL ACADEMY, SCOTLAND. *Drypoint.*
Not in Rinder.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* VERY FINE IMPRESSION, on Japan paper, in perfect condition
Height, 7⅛; length, 13⅞ inches.

Friday Evening, April 21st

CAMERON, DAVID YOUNG

64. AMSTERDAM. *Etching.*
Not in Rinder.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 14⅞; width, 10⅜ inches.

CAMERON, DAVID YOUNG

65. HELL'S HOLE. *Drypoint.*
Not in Rinder.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on French paper, in perfect condition.
Height, 10⅜; length, 14⅞ inches.

CAMERON, DAVID YOUNG

66. INVERLOCKEN CASTLE. *Drypoint.*
Not in Rinder.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on Dutch paper, in perfect condition.
Height, 8⅞; length, 13⅞ inches.

CAMERON, DAVID YOUNG

67. KINCARDINE. *Drypoint.*
Not in Rinder.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 4½; length, 12½ inches.

CAMERON, DAVID YOUNG

68. OLD MUSEUM, BEAUVAIS. *Etching and Drypoint.*
Not in Rinder.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on French paper, in perfect condition.
Height, 7; length, 12⅜ inches.

CAMERON, DAVID YOUNG

69. SAINT AIGNON. *Etching.*
Not in Rinder.
PROOF, Signed by the artist in pencil,—*D. Y. Cameron.* VERY FINE IMPRESSION, on French paper, in perfect condition.
Height, 9½; width, 4½ inches.

CLAUDE GELLÉE, Called "Claude Lorrain"

Born 1600, at Champagne, a village on the Moselle, then in the ancient province of Lorraine: died in Rome, 1682. With the exception of his boyhood and two years of wandering (as pastry cook) the whole of his life was passed and all of his work done in or near Rome.

CLAUDE GELLÉE, Called "Claude Lorrain"

69A. LIBER VERITATIS; or a Collection of Prints, after the Original Designs of Claude le Lorrain; in the Collection of his Grace the Duke of Devonshire. Executed by Richard Earlom, in the Manner and Taste of the Drawings . . . London: (Vols. I and II) Messrs. Boydell and Co., no date; (Vol. III) Hurst, Robinson, and Co., 1819.

Portrait of John Boydell by Facius after Gilbert Stuart (dated 1802) Vol. I; of Claude by Josiah Boydell, Vol. II; of Earlom by Lupton after Stuart, Vol. III; and 300 finely engraved plates by Earlom after Claude's designs.

3 vols. folio, half dark red straight-grain morocco, gilt panelled backs, uncut, edges of bindings rubbed, margins of some plates lightly foxed.

SECOND ISSUE. The text in this issue is printed on white paper.

GEORGE LOUIS PALMELLA BUSSON DU MAURIER

Celebrated English Artist and Novelist. Born in Paris, March 6, 1834: died in London, October 6, 1896. Joined the regular staff of "Punch" 1864 as successor to John Leech.

DU MAURIER, G. L. P. B.

70. DARWINIAN. *Pen-and-Ink Drawing.*

Original drawing signed in lower left corner,—*Du Maurier.* Composition shows two young women seated in a library with a small boy standing between them. Very fine drawing.

Height, 5½; length, 8⅜ inches.

ELDER SISTER (wishing to show off her small Brother's accomplishments).—"Now, Jack, who was the First Man?"

JACK.—"Adam" ELDER SISTER—"Quite Right! And where did he Live?"

JACK (who has notions of his own about an earthly Paradise).—"In the Z'logica Gardens."

SIR FRANCIS SEYMOUR HADEN

Born in London, September 16, 1818: died 1910. Founder and President of the Royal Society of Painter-Etchers. "An artist of rare endowment and consummate skill. He is a master of foliage, he has drawn trees magnificently, both as to wood and leaves; there is no better stem or branch drawing than his in all contemporary art."—P. G. HAMERTON.

HADEN, SIR FRANCIS SEYMOUR

71. KENSINGTON GARDENS. (The Small Plate.) *Etching.*

Harrington, No. 12. Second State of three.

PROOF, Signed by the artist in pencil,—*Seymour Haden.* FINE IMPRESSION, on Japan paper, in perfect condition. Published in *Études à l'eau-forte, No. III.*

Height, 6¼; width, 4¾ inches.

Friday Evening, April 21st

HADEN, SIR FRANCIS SEYMOUR

72. MYTTON HALL. *Drypoint.*
Harrington, No. 14. Only Published State. Signed on the plate,—*Seymour Haden,* 1859. FINE RICH IMPRESSION, on Japan paper, in perfect condition. EXCEEDINGLY FINE AND RARE. One of the *Études à l'eau-forte, No. XXIV.*
Height, 4⅞; length, 10⅜ inches.

[See Illustration]

"*Mytton Hall*—which, unlike Mr. Hamerton, I prefer to the *Shere*—had been wrought one year earlier. It shows a shady avenue of yew trees leading to an old manor house which receives the full light of the sun: and in that print, early as it may seem, was already the breadth of treatment which, as years proceeded, became more and more a characteristic of Seymour Haden's work."—FREDERICK WEDMORE, *Fine Prints,* p. 103.
"*Mytton Hall* is an old Henry the Seventh house at which I was in the habit of staying for the purpose of salmon fishing in the River Ribble (the Lancashire River) which runs past it."—SEYMOUR HADEN.

HADEN, SIR FRANCIS SEYMOUR

73. EGHAM. 1859. *Etching.*
Harrington, No. 15. Third State of three.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* VERY RICH IMPRESSION, on French paper. Published in *Études à l'eau-forte,* 1865. No. XII.
Height, 4⅞; length, 7⅞ inches.
"Has the silence of the Open Country."—FREDERICK WEDMORE.

HADEN, SIR FRANCIS SEYMOUR

74. ON THE TEST. *Etching and drypoint.*
Harrington, No. 20. Trial Proof D.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* BEAUTIFUL IMPRESSION, on thin Japan paper. Few stains, otherwise in perfect condition.
Height, 6; length, 9 inches.

HADEN, SIR FRANCIS SEYMOUR

75. A WATER MEADOW. *Etching.*
Harrington, No. 21. Second State of two.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 6; length, 8⅞ inches.
"I like this plate—which is saying a great deal."—SEYMOUR HADEN.
"A vivacious, happy, sympathetic transcript of a sudden rainstorm in the Hampshire lowlands, where poplars flourish and grass grows rank."—FREDERICK WEDMORE.

SIR FRANCIS SEYMOUR HADEN

MYTTON HALL

[No. 72]

Friday Evening, April 21st

HADEN, SIR FRANCIS SEYMOUR

76. EARLY MORNING, RICHMOND. *Etching and Drypoint.*
Harrington, No. 22. First State of two.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* VERY FINE CHOICE IMPRESSION, on Japan paper, in perfect condition. VERY RARE. *Only a few Impressions in this state.*
Height, 4½; length, 10¾ inches.
"The conception of the plate itself has a poetry of its own, and is filled with the freshness of the morning."—P. G. HAMERTON.
"This was done actually at Sunrise."—SEYMOUR.

HADEN, SIR FRANCIS SEYMOUR

77. KENSINGTON GARDENS (The Larger Plate). *Etching.*
Harrington, No. 28. First State of two.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* SUPERB IMPRESSION, on French paper. In perfect condition.
Height, 7⅞; width, 4⅞ inches.
"One of the most marvelous pieces of free branch and stem drawing ever done in etching."

HADEN, SIR FRANCIS SEYMOUR

78. A BY-ROAD IN TIPPERARY. *Etching.*
Harrington, No. 30. Second State of two.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* SUPERB IMPRESSION, on thin Japan paper, in perfect condition.
Height, 7½; length, 11¼ inches.
[See Illustration]

HADEN, SIR FRANCIS SEYMOUR

79. SHERE MILL POND (The Small Plate). *Etching.*
Harrington, No. 37. Only Published State.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 4½; length, 6⅝ inches.

HADEN, SIR FRANCIS SEYMOUR

80. SHERE MILL POND (The Larger Plate). *Etching.*
Harrington, No. 38. Second State of two.
VERY FINE IMPRESSION, on Dutch paper, in perfect condition. One of the *Études à l'eau-forte.*
Height, 6⅞; length, 13 inches.
From the Collection of Sir William Drake.
"With the single exception of one plate by Claude, this is the finest etching of a landscape subject that has ever been executed in the world."—P. G. HAMERTON.

HADEN, SIR FRANCIS SEYMOUR

81. PORTRAIT OF SEYMOUR HADEN. *Etching.*
Harrington, No. 41, Trial Proof B.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* VERY FINE IMPRESSION, on French paper, in perfect condition.
Height, 7¾; length, 10⅝ inches.

SIR FRANCIS SEYMOUR HADEN

A BY-ROAD IN TIPPERARY

[No. 78]

Friday Evening, April 21st

HADEN, SIR FRANCIS SEYMOUR

82. A SUNSET IN IRELAND. 1863. *Drypoint.*
Harrington, No. 51. Trial Proof F.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* EXTREMELY RICH IMPRESSION OF GREAT TRANSPARENCY, on thin Japan paper, in perfect condition. VERY RARE IN SUCH QUALITY. ONE OF THE FINEST IMPRESSIONS KNOWN.
Height, 5½; length, 8½ inches.
"Haden's best work in dry-point, and it certainly deserves its reputation of one of its author's masterpieces. The quiet, peaceful sunset behind the dark masses of trees makes a plate of exquisite beauty."—ATHERTON CURTIS.
[See Illustration]

HADEN, SIR FRANCIS SEYMOUR

83. BATTERSEA REACH. *Etching.*
Harrington, No. 52. First State of two.
Signed on the plate,—*Seymour Haden,* 1863. VERY FINE IMPRESSION, on French paper, in perfect condition.
Height, 6; length, 8⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

84. WHISTLER'S HOUSE, OLD CHELSEA. *Etching.*
Harrington, No. 54. Second State of two.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* FINE IMPRESSION, on Dutch paper, in perfect condition. Published in *Étude à l'eau-forte, No. VIII.*
Height, 6⅞; length, 14 inches.
"Great care was taken in the drawing of this plate, especially in the foreshortening of the barges, which gave me infinite trouble, I remember. It wore out very soon, and had to be destroyed before it had given its full quota of impressions."
—SEYMOUR HADEN.

HADEN, SIR FRANCIS SEYMOUR

85. KENARTH, SOUTH WALES. *Etching.*
Harrington, No. 64. Only Published State.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* FINE IMPRESSION, on Dutch paper. Mounted. Published in *Études à l'eau-forte, No. XIX.*
Height, 4½; length, 5⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

86. PENTON HOOK. *Etching.*
Harrington, No. 70. First Trial Proof.
PROOF, Signed by the artist in pencil,—*Seymour Haden;* also,—*Trial, 2 only. Very Rare, only four taken.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 6; length, 9½ inches.

SIR FRANCIS SEYMOUR HADEN

SUNSET IN IRELAND

[No. 82]

Friday Evening, April 21st

HADEN, SIR FRANCIS SEYMOUR

87. BRENTFORD FERRY. *Etching.*
Harrington, No. 75. Only Published State.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* GOOD IMPRESSION on Japan paper, margins foxed.
Height, 5½; length, 8½ inches.

HADEN, SIR FRANCIS SEYMOUR

88. THE TOWING PATH. *Drypoint.*
Harrington, No. 76. Second State of three.
Signed on the plate,—*Seymour Haden, 1864.* FINE CHOICE RICH IMPRESSION, on Dutch paper, in perfect condition.
Height, 5½; length, 8⅜ inches.
"Mr. Haden always thought this one of his best plates—an opinion, however, in which he has stood, he is bound to say, pretty much alone. Whether it is the lady or the dog he knows not."

HADEN, SIR FRANCIS SEYMOUR

89. A RIVER IN IRELAND. *Etching.*
Harrington, No. 91. First State of two.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* SUPERB IMPRESSION, on French paper. Margins trimmed inside plate-mark, as usual. VERY RARE. *Only 12 proofs taken.*
Height, 9¼; length, 13¾ inches.
From the Collection of SIR JOHN DAY.

HADEN, SIR FRANCIS SEYMOUR

90. SUNSET ON THE THAMES. *Etching.*
Harrington, No. 93. First State of two.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* FINE CLEAR IMPRESSION, on French paper, in perfect condition. One of the *Études à l'eau-forte.*
Height, 5⅜; length, 8½ inches.
"The effect of light is given with such magnificent force that the whole sky flames."—P. G. HAMERTON, in *Etchings and Etchers,* p. 301.
"The First State is the Best, and is now very rare."—SEYMOUR HADEN.

HADEN, SIR FRANCIS SEYMOUR

91. HORSLEY'S COTTAGES. *Etching.*
Harrington, No. 101. Second State of two.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 7; length, 9⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

92. ASSIGNATION. *Etching.*
Harrington, No. 109. Only Published State.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* VERY FINE IMPRESSION, on Dutch paper. Lower plate-mark cracked, otherwise in perfect condition.
Height, 8¼; width, 5⅜ inches.

Kindly read the Conditions of Sale Printed in forepart of this catalogue

HADEN, SIR FRANCIS SEYMOUR

93. HARRY KELLEY'S PUTNEY. *Etching.*
Harrington, No. 117. Only Published State.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* BEAUTIFUL IMPRESSION, on French paper, in perfect condition.
Height, 4⅜; length, 7 inches.

HADEN, SIR FRANCIS SEYMOUR

94. MOUNT'S BAY. *Etching.*
Harrington, No. 127. Trial Proof before First State.
PROOF, Signed by the artist in pencil,—*Seymour Haden;* and,—*March 13, 1878.* VERY FINE IMPRESSION, on French paper, in perfect condition.
Height, 5½; length, 8¼ inches.

HADEN, SIR FRANCIS SEYMOUR

95. THREE SISTERS. *Etching.*
Harrington, No. 129. Second State of two.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* BEAUTIFUL IMPRESSION, on Dutch paper, in perfect condition.
Height, 5½; length, 8¼ inches.
"This and *The Herd* were done in an old chase, in which is a hunting lodge which belonged to the Dukes of Northumberland. . . . It is one of our old English Parks."—SEYMOUR HADEN.

HADEN, SIR FRANCIS SEYMOUR

96. A LIKELY PLACE FOR SALMON. *Etching.*
Harrington, No. 141. First State of two.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* BEAUTIFUL IMPRESSION, on French paper, in perfect condition.
Height, 4¼; length, 10¼ inches.

HADEN, SIR FRANCIS SEYMOUR

97. THE TWO SHEEP. *Etching.*
Harrington, No. 144. Only Published State.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* FINE IMPRESSION, on French paper, in perfect condition.
Height, 4½; length, 5⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

98. BREAKING UP OF THE AGAMEMNON. *Etching.*
Harrington, No. 145. Second State of two.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* FINE IMPRESSION, on French paper, mounted down.
Height, 7½; length, 16 inches.
"With such a subject as this for a motive, an etcher will do manly work if strength to do it is in him. And this is manly work."—P. G. HAMERTON.
"Perhaps all things considered, the artist's masterpiece."—ATHERTON CURTIS.

Friday Evening, April 21st

HADEN, SIR FRANCIS SEYMOUR

99. A BRIG AT ANCHOR. *Etching.*
Harrington, No. 147. Only Published State.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* FINE IMPRESSION, on French paper, in perfect condition.
Height, 5½; length, 8¼ inches.

HADEN, SIR FRANCIS SEYMOUR

100. WINCHELSEA CANAL. *Etching and mezzotint.*
Harrington, No. 161. First State of two.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* SUPERB IMPRESSION, on Dutch paper, in perfect condition.
Height, 6; length, 9¼ inches.

HADEN, SIR FRANCIS SEYMOUR

101. CHALLOW FARM. *Drypoint.*
Harrington, No. 175. Only Published State.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* VERY FINE EARLY IMPRESSION, on French paper, in perfect condition.
Height, 6; length, 8⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

102. DUSTY MILLERS. *Etching.*
Harrington, No. 182. Second State of two.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* BEAUTIFUL IMPRESSION, on Japan paper. Mounted down.
Height, 5⅜; length, 8⅜ inches.

HADEN, SIR FRANCIS SEYMOUR

103. THAMES FISHERMAN (Second Plate). *Etching.*
Harrington, No. 198. Only Published State.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* BEAUTIFUL IMPRESSION, on French paper, in perfect condition.
Height, 6; length, 8⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

104. HARLECH CASTLE (Second Plate). *Etching and Mezzotint.*
Harrington, No. 212. Only Published State.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* FINE IMPRESSION, on Dutch paper.
Height, 8¾; length, 12¼ inches.

HADEN, SIR FRANCIS SEYMOUR

105. THE VILLAGE FORD. 1881. *Etching and Drypoint.*
Harrington, No. 216. Second State of two.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* FINE IMPRESSION, on French paper. Slight cardboard stain.
Height, 7; length, 10⅜ inches.

SIR FRANCIS SEYMOUR HADEN

AN EARLY RISER

[No. 109]

Friday Evening, April 21st

HADEN, SIR FRANCIS SEYMOUR

106. A SALMON RIVER. *Etching and Mezzotint.*
Harrington, No. 226. First State of two.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 4⅝; length, 6¼ inches.
This plate was published in "Recollection of Fly Fishing," by Edward Hamilton, M.D., London.

HADEN, SIR FRANCIS SEYMOUR

107. BREAKING UP OF THE AGAMEMNON (Second Plate.) *Etching and Mezzotint.*
Harrington, No. 229. Third State of three.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 9¾; length, 18¼ inches.

HADEN, SIR FRANCIS SEYMOUR

108. THE TEST AT LONGPARISH. No. 2. *Etching and Mezzotint.*
Harrington, No. 233. Trial Proof A.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* VERY FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 7; length, 10½ inches.
"The Only Proof Exhibited in this country. This plate being mezzotinted on zinc did not wear well, and there were only two or three impressions."—HARRINGTON.

HADEN, SIR FRANCIS SEYMOUR

109. AN EARLY RISER. *Mezzotint.*
Harrington, No. 240. Second State of two.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* SUPERB IMPRESSION, on Dutch paper, in perfect condition.
Height, 8⅜; length, 11⅞ inches.

[See Illustration]

"Across a shallow rocky torrent, there is seen, dimly through the mist, a stag with noble antlers, facing the spectator. To the left, the rising sun lights the surface of the flat rocks. The whole atmosphere seems to quiver with the light penetrating the mists."—HARRINGTON.

HADEN, SIR FRANCIS SEYMOUR

110. GRAYLING FISHING. *Mezzotint.*
Harrington, No. 241. Only Published State.
PROOF, Signed by the artist in pencil,—*Seymour Haden.* VERY FINE IMPRESSION, printed on Dutch paper, in perfect condition.
Height, 7⅜; length, 11½ inches.
This print won the Gold Medal of Honor, Paris, 1900.

HADEN, SIR FRANCIS SEYMOUR

111. Haunt of the Mosquito. *Mezzotint.*
Harrington, No. 243. Only Published State.
Proof, Signed by the artist in pencil,—*Seymour Haden.* Very Fine and Beautiful Impression, printed on Dutch paper, in perfect condition.
Height, 6; length, 8⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

112. The Pillar of Salt. *Etching and Mezzotint.*
Harrington, No. 246. Only Published State.
Proof, Signed by the artist in pencil,—*Seymour Haden.* Very Fine Impression, on Dutch paper, in perfect condition. Of the Utmost Rarity.
Height, 8⅞; length, 11¾ inches.

HADEN, SIR FRANCIS SEYMOUR

113. A Salmon Pool on the Spey. *Mezzotint.*
Harrington, No. 250. Trial Proof No. 2.
Proof, Signed by the artist in pencil,—*Seymour Haden.* Superb Impression, on Dutch paper, in perfect condition. *Only 2 or 3 proofs known.*
Height, 8⅞; length, 11⅞ inches.
The Only Proof Exhibited in this Country. Trial Proof in Brown. Understood there were only three prints struck off, one in British Museum, third not known. Haden Mezzotint marked by artist *two trial* meaning the Second Proof printed. From the Theodore De Witt Collection.

HADEN, SIR FRANCIS SEYMOUR

114. Encombe Woods. Charcoal drawing.
Original drawing, cows in meadow to right, two farm horses, one with rider, passing along road running from right foreground towards left in the distance, with shrubbery and trees.
Height, 13; length, 19¼ inches.
Probably a study for a mezzotint.

AUGUST LEPÈRE

Celebrated French Etcher and Wood Engraver. Born in Paris in November 30th, 1849; died at Damme on November 20th, 1918.

LEPÈRE, AUGUST

115. Carrières d'Amérique près Paris. *Etching.*
Lotz-Brissonneau, No. 108.
Proof, Signed by the artist in pencil,—*A. Lepère.* Superb Early Impression, on Japan paper. Margin at bottom slightly rubbed, otherwise in perfect condition. Extremely Rare.
Height, 9⅞; width, 5½ inches.

Friday Evening, April 21st

LEPÈRE, AUGUST

116. À GENTILLY. *Etching.*
PROOF, Signed by the artist in pencil,—*A. Lepère 3rd st 11/35.* VERY FINE IMPRESSION, on French paper. Mounted.
Height, 7⅝; length, 9⅞ inches.

LEPÈRE, AUGUST

117. ANGERS. MONTÉE DE LA CATHÉDRALE. *Etching.*
PROOF, Signed by the artist in pencil,—*A. Lepère 28/35.* FINE IMPRESSION, on Japan paper, in perfect condition.
Height, 6⅛; length, 9⅛ inches.

LEPÈRE, AUGUST

118. BELLE MATINÉE D'AUTOMNE. *Etching.*
PROOF, Signed by the artist in pencil,—*A. Lepère, 17/35.* VERY FINE IMPRESSION, on French paper, in perfect condition.
Height, 7½; length, 11⅜ inches.

LEPÈRE, AUGUST

119. BORDS DE LA VIE. *Etching.*
PROOF, Signed by the artist in pencil,—*A. Lepère—à mir—1st St.* VERY FINE IMPRESSION, on Japan paper, in perfect condition.
Height, 7¾; length, 9⅝ inches.

LEPÈRE, AUGUST

120. CLISSON. *Etching.*
PROOF, Signed by the artist in pencil,—*A. Lepère 5/50.* FINE IMPRESSION, on Dutch paper. Mounted.
Height, 6; length, 11¾ inches.

LFPÈRE, AUGUST

121. ÉTÉ DE LA ST. MARTIN, LA NOCE QUI PASSE. *Etching.*
PROOF, Signed by the artist in pencil,—*A. Lepère 8/50.* VERY FINE IMPRESSION, on French paper, in perfect condition.
Height, 9⅝; length, 14¾ inches.

LEPÈRE, AUGUST

121A. LA RUE GALANDE. *Etching.*
PROOF, Signed by the artist in pencil,—*A. Lepère 2 etate 4.* VERY FINE IMPRESSION, on French paper, in perfect condition.
Height, 6⅞; width, 4⅜ inches.

LEPÈRE, AUGUST

122. LA VIELLE PASSERELLE. *Etching.*
PROOF, Signed by the artist in pencil,—*A. Lepère 28/50.* FINE IMPRESSION, on Japan paper, in perfect condition.
Height, 7¼; length, 9½ inches.

LEPÈRE, AUGUST

123. Le Bout-Genèt, Crèvecœur. *Etching.*
Proof, Signed by the artist in pencil,—*A. Lepère 1st St. 5/8.* Very Fine Impression, on Japan paper, in perfect condition.
Height, 9⅝; width, 7¾ inches.

LEPÈRE, AUGUST

124. Le Crépuscule. *Etching.*
Proof, Signed by the artist in pencil,—*A. Lepère 1st St. 6/9.* Very Fine Impression, on Japan paper, in perfect condition.
Height, 8⅛; length, 11½ inches.

LEPÈRE, AUGUST

125. L'Église de Jouy le Moutier. *Etching.*
Proof, Signed by the artist in pencil,—*A. Lepère. 2nd Et.* Fine Impression, on Japan paper, in perfect condition.
Height, 6¼; width, 6⅜ inches.

LEPÈRE, AUGUST

126. Le Pommier Renversé. Crèvecœur. *Etching.*
Proof, Signed by the artist in pencil,—*A. Lepère 1st St. 5/8.* Very Fine Impression, on Japan paper, in perfect condition.
Height, 5½; length, 7⅝ inches.

LEPÈRE, AUGUST

127. Promenade du Dimanche, Crèvecœur. *Etching.*
Proof, Signed by the artist in pencil,—*A. Lepère 36/50.* Fine Impression, on Japan paper, in perfect condition.
Height, 7¾; length, 9⅞ inches.

LEPÈRE, AUGUST

128. Retour du Troupeau. *Etching.*
Proof, Signed by the artist in pencil,—*A. Lepère 1st St. 6/8.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 9⅞; width, 7½ inches.

LEPÈRE, AUGUST

129. Rue Montaigne, St. Etienne, Paris. *Etching.*
Proof, Signed by the artist in pencil,—*A. Lepère.* Fine Impression, on Japan paper, in perfect condition.
Height, 8⅞; width, 4⅝ inches.

LEPÈRE, AUGUST

130. Soleil Couchant, derrière les Arbres. *Etching.*
Proof, Signed by the artist in pencil,—*A. Lepère.* Fine Impression, on French paper, in perfect condition.
Height, 6½; width, 5⅜ inches.

Friday Evening, April 21st

LEPÈRE, AUGUST

131. VILLAGE DE LA MEULE. *Etching.*
PROOF, Signed by the artist in pencil,—*A. Lepère 1st etat No. 9/9.* VERY FINE IMPRESSION, on Dutch paper. Margins slightly stained, otherwise in perfect condition.
Height, 7¾; length, 10⅝ inches.

LEPÈRE, AUGUST

132. VUE DE LA PORTE DE LA MEULE. *Etching.*
PROOF, Signed by the artist in pencil,—*A. Lepère 35 imp.* FINE IMPRESSION, on Japan paper. Mounted.
Height, 8⅝; length, 12½ inches.

LEPÈRE, AUGUST

133. QUAI DE HÔTEL DE VILLE. *Wood-engraving.*
Lotz-Brissonneau, No. 152.
PROOF, Signed by the artist in pencil,—*A. Lepère.* VERY FINE IMPRESSION, on china paper, in perfect condition.
Height, 6½; width, 6¼ inches.

LEPÈRE, AUGUST

134. BRÛLEURS DE FOUGÈRES, FONTAINEBLEAU. *Wood-engraving.*
Lotz-Brissonneau, No. 160.
PROOF, Signed by the artist in ink,—*A. Lepère 18/35.* VERY FINE IMPRESSION, on china paper, in perfect condition.
Height, 8¾; width, 6⅜ inches.

LEPÈRE, AUGUST

135. LA SORTIE DE L'EXPOSITION DE 1889. *Wood-engraving.*
Lotz-Brissonneau, No. 197.
PROOF, Signed by the artist in ink,—*A. Lepère.* VERY FINE IMPRESSION, on china paper, in perfect condition.
Height, 8⅝; width, 6¾ inches.

LEPÈRE, AUGUST

136. BOULEVARD PRÈS DU VAUDEVILLE. *Wood-engraving.*
Lotz-Brissonneau, No. 201.
PROOF, Signed by the artist in ink,—*A. Lepère 11/35.* VERY FINE IMPRESSION, on china paper, in perfect condition.
Height, 6¾; width, 5⅝ inches.

LEPÈRE, AUGUST

137. LE MARCHÉ AUX POMMES. *Wood-engraving.*
Lotz-Brissonneau, No. 222.
PROOF, Signed by the artist in pencil,—*A. Lepère.* FINE IMPRESSION, on china paper, in perfect condition.
Height, 4⅝; length, 6¼ inches.

LEPÈRE, AUGUST

138. Ecluse de la Monais. *Wood-engraving.*
Proof, Signed by the artist in ink,—*A. Lepère 23/35.* Fine Impression, on china paper, in perfect condition.
Height, 10¾; width, 8⅝ inches.

LEPÈRE, AUGUST

139. Le Marché à la Ferraille. *Wood-engraving.*
Proof, Signed by the artist in ink,—*A. Lepère 23/35.* Very Fine Impression, on china paper, in perfect condition.
Height, 7; length, 8¼ inches.

LEPÈRE, AUGUST

140. Petit Bras de la Seine. *Wood-engraving.*
Proof, Signed by the artist in ink,—*A. Lepère 19/35.* Very Fine Impression, on china paper, in perfect condition.
Height, 5; length, 7⅛ inches.

LEPÈRE, AUGUST

141. La Seine au Pont Neuf. *Lithograph.*
Proof, Signed on the stone,—*A. Lepère*, and marked in pencil,—*67/100.* Very Fine Impression, on French paper, in perfect condition.
Height, 13⅝; length, 17¼ inches.

WILLIAM AUERBACH LEVY

Contemporary American Etcher.

LEVY, WILLIAM AUERBACH

142. The Blind Beggar. *Etching.*
Proof, Signed by the artist in pencil,—*William Auerbach Levy. 1st.* Fine Impression, in perfect condition.
Height, 10¼; width, 5¼ inches.

LEVY, WILLIAM AUERBACH

143. The Exile. *Etching.*
Proof, Signed by the artist in pencil,—*William Auerbach Levy.* Fine Impression, in perfect condition.
Height, 5½; length, 8 inches.

LEVY, WILLIAM AUERBACH

144. The Journey's End. *Etching.*
Proof, Signed by the artist in pencil,—*William Auerbach Levy imp.* Fine Impression, in perfect condition.
Height, 12; width, 6 inches.

Friday Evening, April 21st

LEVY, WILLIAM AUERBACH

145. THE NEW TALMUD. *Etching.*
RARE FIRST STATE. PROOF, Signed by the artist in pencil,—*William Auerbach Levy, imp 1915.* FINE IMPRESSION, in perfect condition.
Height, 12; width, 9⅞ inches.

LEVY, WILLIAM AUERBACH

146. THE PATRIARCH'S PRAYER. *Etching.*
PROOF, Signed by the artist in pencil,—*William Auerbach Levy imp.* FINE IMPRESSION, in perfect condition.
Height, 9⅞; width, 7 9/16 inches.
Edition limited to 50 impressions of which this is one of the first six.

LEVY, WILLIAM AUERBACH

147. THE SCRIBE. *Etching.*
PROOF, Signed by the artist in pencil,—*William Auerbach Levy imp '15.* FINE IMPRESSION, in perfect condition.
Height, 7⅞; width, 10 inches.

LEVY, WILLIAM AUERBACH

148. THE TORAH. *Etching.*
PROOF, Signed by the artist in pencil,—*1st State. William Auerbach Levy imp.* FINE IMPRESSION, in perfect condition.
Height, 7⅞; width, 5⅞ inches.

LEVY, WILLIAM AUERBACH

149. THE TROUBADOUR. *Etching.*
PROOF, Signed by the artist in pencil,—*William Auerbach Levy, 12.* FINE IMPRESSION, in perfect condition.
Height, 9; width, 6 inches.

LEVY, WILLIAM AUERBACH

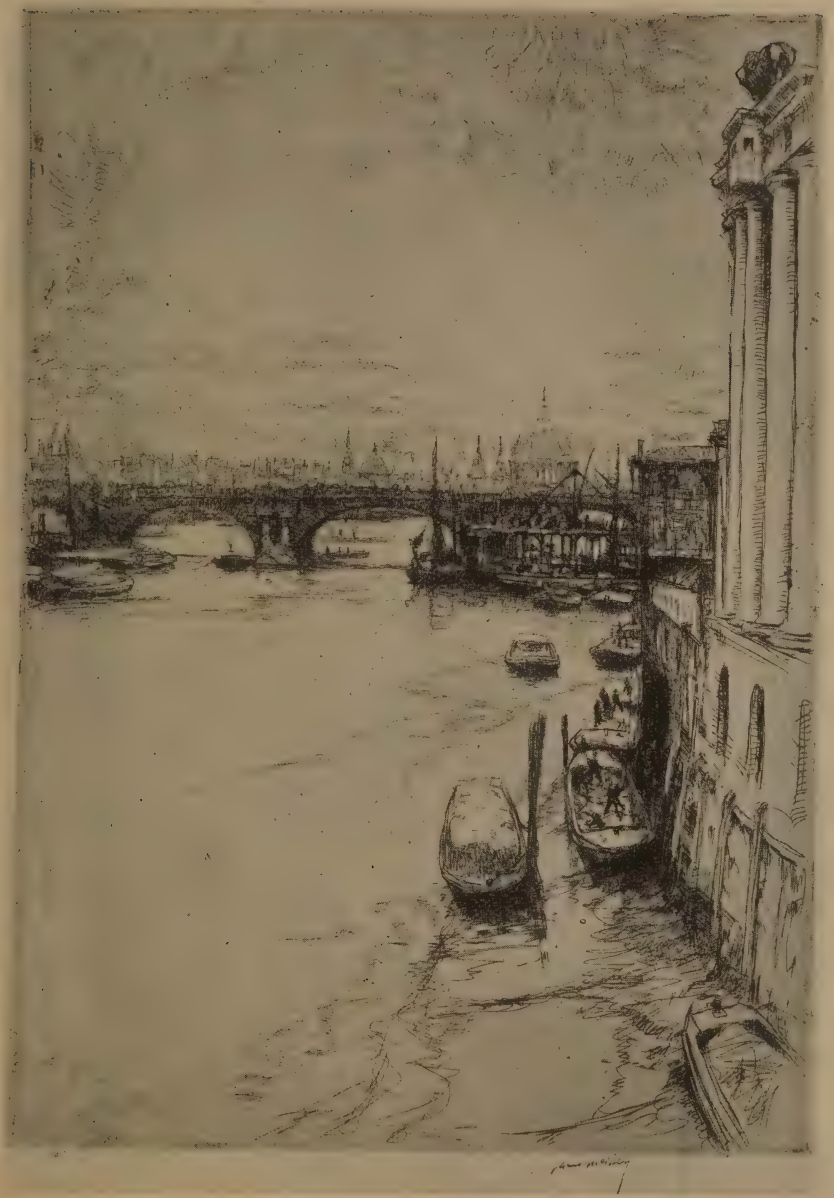
150. PORTRAIT STUDY. *Etching.*
PROOF, Signed by the artist in pencil,—*William Auerbach Levy, 12.* FINE IMPRESSION, in perfect condition.
Height, 8; width, 5½ inches.

JAMES MCBEY

Contemporary Scotch Etcher.

McBEY, JAMES

151. ISLE OF ELY. *Etching.*
PROOF, Signed by the artist in ink,—*James McBey.* SUPERB IMPRESSION, on French paper. Proof, marked *A19.*
Height, 8⅛; length, 13⅜ inches.



JAMES McBEY

LION BREWERY

[No. 152]

Friday Evening, April 21st

McBEY, JAMES

152. LION BREWERY. *Etching.*
PROOF, Signed by the artist in ink,—*James McBey.* SUPERB IMPRESSION, on French paper. Proof, marked *X.*
Height, 11⅝; width, 8⅛ inches.

[See Illustration]

McBEY, JAMES

153. NORFOLK VILLAGE. *Etching.*
PROOF, Signed by the artist in ink,—*James McBey.* VERY FINE IMPRESSION, on French paper. Proof, marked *XXXIX.*
Height, 5⅜; length, 8½ inches.

McBEY, JAMES

154. PENZANCE. *Etching.*
PROOF, Signed by the artist in ink,—*James McBey.* SUPERB IMPRESSION, on French paper. Proof, marked *XXXI.*
Height, 8¼; length, 12⅛ inches.

McBEY, JAMES

155. THE POOL. *Etching.*
PROOF, Signed by the artist in ink,—*James McBey.* SUPERB IMPRESSION, on French paper. Proof, marked *XII.*
Height, 9½; length, 14¼ inches.

McBEY, JAMES

156. QUAI GAMBETTA. *Etching and Drypoint.*
PROOF, Signed by the artist in ink,—*James McBey.* VERY FINE IMPRESSION, on French paper. Proof, marked *A16.*
Height, 7⅞; length, 11⅜ inches.

McBEY, JAMES

157. RICHBOROUGH CASTLE. *Drypoint.*
PROOF, Signed by the artist in ink,—*James McBey.* VERY FINE IMPRESSION, on French paper. Proof, marked *XXVI.*
Height, 7⅛; length, 11⅝ inches.

McBEY, JAMES

158. ROUEN. *Etching.*
PROOF, Signed by the artist in ink,—*James McBey.* SUPERB IMPRESSION, on French paper. Proof, marked *A16.*
Height, 6⅝; length, 14⅜ inches.

McBEY, JAMES

159. RUNSDORP. *Etching.*
PROOF, Signed by the artist in ink,—*James McBey.* SUPERB IMPRESSION, on French paper. Proof, marked *V.*
Height, 4⅞; length, 9 inches.

Kindly read the Conditions of Sale Printed in forepart of this catalogue

McBEY, JAMES

160. THE SHOWER. *Drypoint.*
PROOF, Signed by the artist in ink,—*James McBey.* SUPERB IMPRESSION, on French paper. Proof, marked *XI.*
Height, 7⅛; length, 12½ inches.

McBEY, JAMES

161. STONEHAVEN. *Etching.*
PROOF, Signed by the artist in ink,—*James McBey.* VERY FINE IMPRESSION, on French paper. Proof, marked *XLIV.*
Height, 5½; length, 7⅞ inches.

McBEY, JAMES

162. THE STORY TELLER. *Etching.*
PROOF, Signed by the artist in ink,—*James McBey.* BEAUTIFUL IMPRESSION, on French paper. Proof, marked *XV.*
Height, 6⅝; length, 11⅜ inches.

McBEY, JAMES

163. A VIEW IN WALES. *Etching.*
PROOF, Signed by the artist in ink,—*James McBey.* FINE IMPRESSION, on French paper. Proof, marked *XXIX.*
Height, 4⅞; length, 9⅜ inches.

J. M. W. TURNER

Celebrated English painter, born 1775; died 1851. "The 'Liber Studiorum' was intended by Turner from the first to be a series, not of sketches, but of fully finished pictures; and these pictures were to illustrate his whole range of powers, and to embrace every sort of subject of which he considered himself master. . . . The 'Liber Studiorum' came forth a truly monumental work, taking rank with the highest productions of Turner's genius."—W. G. RAWLINSON.

TURNER, J. M. W.

163A. LIBER STUDIORUM. *71 engraved plates.*
A series of beautiful plates engraved by W. Annis, G. Clint, J. C. Easling, R. Dunkarton, H. Daw, T. Hodgetts, S. W. Reynolds, W. Say, C. Turner and J. M. W. Turner. Each plate neatly hinged at top in sunken mat, the series enclosed in three morocco portfolios, each with catch, lock and key.

A remarkably fine set, many FIRST STATE and PROOF IMPRESSIONS.
This is the collection made by the artist, J. C. Hook, R.A., with finer plates substituted by Mr. Dunthorne of London when they appeared on the market. Mr. Dunthorne was three years making this set up for Mr. Bullivant. This collection is of such great importance that we give a complete list of the same.

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1. Frontispiece, drawn, etched, and the centre engraved by J. M. W. Turner, border engraved by J. C. Easling. FIRST STATE.
2. Bridge and Cows, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
3. Woman with Tambourine, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
4. Flint Castle, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
5. Basle, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
6. Jason, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.

[*Continued*

Friday Evening, April 21st

[No. 163A. LIBER STUDIORUM.—*Continued*]

7. Straw Yard, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
8. Castle above the Meadows, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
9. Mont St. Gothard, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
10. Egremont Sea-Piece, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
11. Holy Island Cathedral, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
12. Pembury Mill, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
13. Bridge in Middle Distance, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
14. Dunstanborough Castle, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
15. Lake of Thun, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
16. Fifth Plague of Egypt, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
17. Farm-Yard with the Cock, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
18. The Clyde, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
19. Little Devil's Bridge over the Russ, Engraver's proof, drawn and etched by J. M. W. Turner, engraved by C. Turner. SECOND STATE.
20. Leader Sea-Piece, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
21. Morpeth, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
22. Juvenile Tricks, drawn and etched by J. M. W. Turner, engraved by W. Say. FIRST STATE.
23. The Hindoo Worshipper, drawn and etched by J. M. W. Turner, engraved by Dunkarton. FIRST STATE.
24. Coast of Yorkshire, drawn and etched by J. M. W. Turner, engraved by W. Say. FIRST STATE.
25. Hind Head Hill, drawn and etched by J. M. W. Turner, engraved by Dunkarton. FIRST STATE.
26. London from Greenwich, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
27. Windmill and Lock, drawn and etched by J. M. W. Turner, engraved by W. Say. FIRST STATE.
28. Junction of Severn and Wye, drawn, etched and engraved by J. M. W. Turner. FIRST STATE.
29. Marine Dabblers, drawn and etched by J. M. W. Turner, engraved by W. Say. FIRST STATE.
30. Near Blair Athol, drawn and etched by J. M. W. Turner, engraved by W. Say. FIRST STATE.
31. Lauffenbourgh on the Rhine, drawn and etched by J. M. W. Turner. engraved by T. Hodgetts. FIRST STATE.
32. Young Anglers, drawn and etched by J. M. W. Turner, engraved by Dunkarton. FIRST STATE.
33. St. Catherine's Hill, near Guildford, drawn and etched by J. M. W. Turner, engraved by J. C. Easling. FIRST STATE.
34. Martello Towers, near Bexhill, drawn and etched by J. M. W. Turner, engraved by W. Say. FIRST STATE.
35. Inverary Pier, Loch Fyne, Morning, drawn, etched and engraved by J. M. W. Turner. FIRST STATE.
36. From Spenser's Faery Queen, drawn and etched by J. M. W. Turner, engraved by T. Hodgetts. FIRST STATE.
37. Water Mill, drawn and etched by J. M. W. Turner, engraved by Dunkarton. FIRST STATE.
38. Woman at a Tank, drawn and etched by J. M. W. Turner, engraved by W. Say. FIRST STATE.

[*Continued*

[No. 163A. LIBER STUDIORUM.—*Continued*]

39. Crypt of Kirkstall Abbey, drawn, etched and engraved by J. M. W. Turner. FIRST STATE.
40. Mildmay Sea-Piece, drawn and etched by J. M. W. Turner, engraved by W. Annis and J. C. Easling. FIRST STATE.
41. Procris and Cephalus, drawn and etched by J. M. W. Turner, engraved by G. Clint. FIRST STATE.
42. Winchelsea, Sussex, drawn and etched by J. M. W. Turner, engraved by J. C. Easling. FIRST STATE.
43. Bridge and Goats, drawn and etched by J. M. W. Turner, engraved by F. C. Lewis. FIRST STATE.
44. Calm, drawn, etched and engraved by J. M. W. Turner. SECOND STATE.
45. Peat Bog, Scotland, drawn and etched by J. M. W. Turner, engraved by G. Clint. FIRST STATE.
46. Rizpah, drawn and etched by J. M. W. Turner, engraved by Dunkarton. FIRST STATE.
47. Hedging and Ditching, drawn and etched by J. M. W. Turner, engraved by J. C. Easling. FIRST STATE.
48. River Wye, drawn and etched by J. M. W. Turner, engraved by W. Annis. FIRST STATE.
49. Chain of Alps from Grenoble to Chamberi, drawn and etched by J. M. W. Turner, engraved by W. Say. FIRST STATE.
50. Mer de Glace, Valley of Chamouni, Savoy, drawn, etched and engraved by J. M. W. Turner. FIRST STATE.
51. Rivaux Abbey, Yorkshire, drawn and etched by J. M. W. Turner, engraved by H. Dawe. FIRST STATE.
52. Solway Moss, drawn and etched by J. M. W. Turner, engraved by Thos. Lupton. FIRST STATE.
53. Solitude, drawn and etched by J. M. W. Turner, engraved by W. Say. FIRST STATE.
54. Mill near Grand Chartreuse, drawn by J. M. W. Turner, engraved by H. Dawe. FIRST STATE.
55. Entrance of Calais Harbour, drawn, etched and engraved by J. M. W. Turner. FIRST STATE.
56. Dunblain Abbey, Scotland, drawn and etched by J. M. W. Turner, engraved by T. Lupton. FIRST STATE.
57. Norham Castle on the Tweed, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
58. Raglan Castle, drawn and engraved by J. M. W. Turner. FIRST STATE.
59. Ville de Thun, Switzerland, drawn and etched by J. M. W. Turner, engraved by T. Hodgetts. FIRST STATE.
60. Source of the Averon in Valley of Chamouni, drawn and engraved by J. M. W. Turner. FIRST STATE.
61. Tenth Plague of Egypt, drawn and etched by J. M. W. Turner, engraved by W. Say. FIRST STATE.
62. Watercress Gatherers, drawn and etched by J. M. W. Turner, engraved by T. Lupton. FIRST STATE.
63. Pope's Villa, Twickenham, drawn and etched by J. M. W. Turner, engraved by H. Dawe. FIRST STATE.
64. Bonneville, Savoy, drawn by J. M. W. Turner, engraved by H. Dawe. FIRST STATE.
65. Inverary Castle and Town, drawn and etched by J. M. W. Turner, engraved by C. Turner. FIRST STATE.
66. Aesacus and Hesperie, drawn, etched and engraved by J. M. W. Turner. FIRST STATE.
67. East Gate, Winchelsea, drawn and etched by J. M. W. Turner, engraved by W. S. Reynolds. SECOND STATE.
68. Isis, drawn and etched by J. M. W. Turner, engraved by W. Say. SECOND STATE.
69. Ben Arthur, drawn and etched by J. M. W. Turner, engraved by T. Lupton. SECOND STATE.
70. Interior of a Church, drawn and engraved by J. M. W. Turner. FIRST STATE.
71. Christ and the Woman of Samaria, drawn and etched by J. M. W. Turner, engraved by W. S. Reynolds. FIRST STATE.

JAMES ABBOTT McNEILL WHISTLER

Celebrated American painter and etcher. Born in Lowell, Mass., in 1834, died in London in 1903. "All his work is alike—perfect. It has only been produced under different circumstances and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same—great. The greatest, most perfect, as a whole, that any etcher has ever accomplished."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEILL

164. LA RÉTAMEUSE. *Etching.*
Kennedy, No. 14. Second State of two.
Signed on the plate,—*Whistler.* FINE IMPRESSION, on Japan paper with the name and address of the printer. One of the *Twelve Etchings from Nature.* Few stains.
Height, 4 5/16; width, 3½ inches.

WHISTLER, JAMES ABBOTT McNEILL

165. LANDSCAPE WITH HORSE. *Etching.*
Kennedy, No. 36. Second State of two.
PROOF, Signed on the plate,—*Whistler 1859.* FINE IMPRESSION, on Japan paper, in perfect condition.
Height, 5; length, 8 inches.

WHISTLER, JAMES ABBOTT McNEILL

166. NURSEMAID AND CHILD. *Etching.*
Kennedy, No. 37. Second State of two.
Signed on the plate,—*Whistler.* VERY FINE IMPRESSION, on Japan paper, in perfect condition.
Height, 3⅞; length, 5⅛ inches.
"Probably done in Greenwich Park."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEILL

167. OLD WESTMINSTER BRIDGE. *Etching.*
Kennedy, No. 39. Second State of two.
Signed on the plate,—*Whistler, 1859.* VERY FINE IMPRESSION, on French paper. One of the *Thames Set, a series of Sixteen Etchings.*
Height, 2⅞; length, 7 15/16 inches.
"One of the few plates in which the monumental architecture of London appears—the Houses of Parliament."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEILL

168. BLACK LION WHARF. *Etching.*
Kennedy, No. 42. Third State of three.
Signed on the plate,—*Whistler, 1859.* SUPERB IMPRESSION, on French paper, in perfect condition. One of the *Thames Set, a series of Sixteen Etchings.*
Height, 6; length, 9 inches.
[See Illustration]
"One of the greatest engraved plates that has been produced in modern times . . . To me the finest of *The Thames Set*, finer than anything Rembrandt ever etched of this sort. He (Whistler) told me he worked on the plate three weeks."—JOSEPH PENNELL.

JAMES ABBOTT McNEILL WHISTLER

BLACK LION WHARF

[No. 168]

Friday Evening, April 21st

WHISTLER, JAMES ABBOTT McNEILL

169. THE POOL. *Etching.*
Kennedy, No. 43. Fourth State of four.
Signed on the plate,—*Whistler 1859.* BEAUTIFUL IMPRESSION, on French paper, in perfect condition. One of the *Thames Set, a series of Sixteen Etchings.*
Height, 5½; length, 8⅜ inches.

WHISTLER, JAMES ABBOTT McNEILL

170. THAMES POLICE—WAPPING WHARF. *Etching.*
Kennedy, No. 44. Third State of three.
Signed on the plate,—*Whistler, 1859.* SUPERB IMPRESSION, on French paper, in perfect condition.
Height, 5⅞; length, 8⅞ inches.
"This Police Station stood until a few years ago, when rebuilt near Wapping Pier. The surroundings are still much the same."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEILL

171. BECQUET (The Fiddler). *Etching.*
Kennedy, No. 52. Third State of four.
AN EXTREMELY FINE IMPRESSION, printed in black ink, on French paper, in perfect condition. One of the *Thames Set, a series of Sixteen Etchings.*
Height, 10; width, 7½ inches.
"Seymour Haden, who certainly could be trusted not to overpraise Whistler's work, said of this plate: *Rembrandt never did anything finer.*"
"Becquet began life as a sculptor, and then became a musician . . . Whistler often saw him and liked him."—JOSEPH PENNELL.

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

172. THE FORGE. *Drypoint.*
Kennedy, No. 68. Fourth State of four.
Signed on the plate,—*Whistler, 1861.* VERY FINE IMPRESSION, on French paper, in perfect condition. One of the *Thames Set, a series of Sixteen Etchings.*
Height, 7⅝; length, 12½ inches.
"A swift vivid impression concerned primarily with firelight's capricious effects of picturesque contrast, one of Whistler's earliest drypoints, shows his genius in another aspect."—M. C. SALAMAN.

WHISTLER, JAMES ABBOTT McNEILL

173. THE LITTLE POOL. *Etching.*
Kennedy, No. 74. Eighth State of eight.
Signed on the plate,—*Whistler, 1861.* FINE IMPRESSION, on French paper, in perfect condition. One of the *Thames Set, a series of Sixteen Etchings.*
Height, 4; length, 4⅞ inches.
"The figures are Sergeant Thomas and Whistler himself."—JOSEPH PENNELL.

JAMES ABBOTT McNEILL WHISTLER

BECQUET

[No. 171]

Friday Evening, April 21st

WHISTLER, JAMES ABBOTT McNEILL

174. EARLY MORNING, BATTERSEA, or, CADOGAN PIER. *Etching.*
Kennedy, No. 75. Only State.
Signed on the plate,—*Whistler*. FINE IMPRESSION, on French paper, in perfect condition. One of the *Thames Set, a series of Sixteen Etchings.*
Height, 4¾; length, 6 inches.
"A poetical etching of the river off Battersea in the morning mist, when *a common grayness silvers everything.*"—T. R. WAY.

WHISTLER, JAMES ABBOTT McNEILL

175. LITTLE VENICE. *Etching.*
Kennedy, No. 183. Only State.
PROOF, Signed by the artist in pencil, with the *Butterfly imp.* VERY FINE IMPRESSION, on Japan paper, with margins, in perfect condition. Printed by Whistler. One of *Venice, a Series of Twelve Etchings.*
Height, 7¼; length, 10⅜ inches.
"The drawings of the posts—equally remarkable—should be compared with *Millbank* done twenty years before."—JOSEPH PENNELL.

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

176. THE DOORWAY. *Etching.*
Kennedy, No. 188. Sixth State of seven.
PROOF, Signed by the artist in pencil, with the *Butterfly imp.* VERY FINE IMPRESSION, on French paper, in perfect condition. Printed by Whistler. One of *Venice, a Series of Twelve Etchings.*
Height, 11½; width, 8 inches.
"A beautiful view of what has once been a palace. . . . The fine architecture of the exterior, with the rich drapery of the windows, is very beautifully indicated, and the water in the foreground is wonderfully transparent."—T. R. WAY.

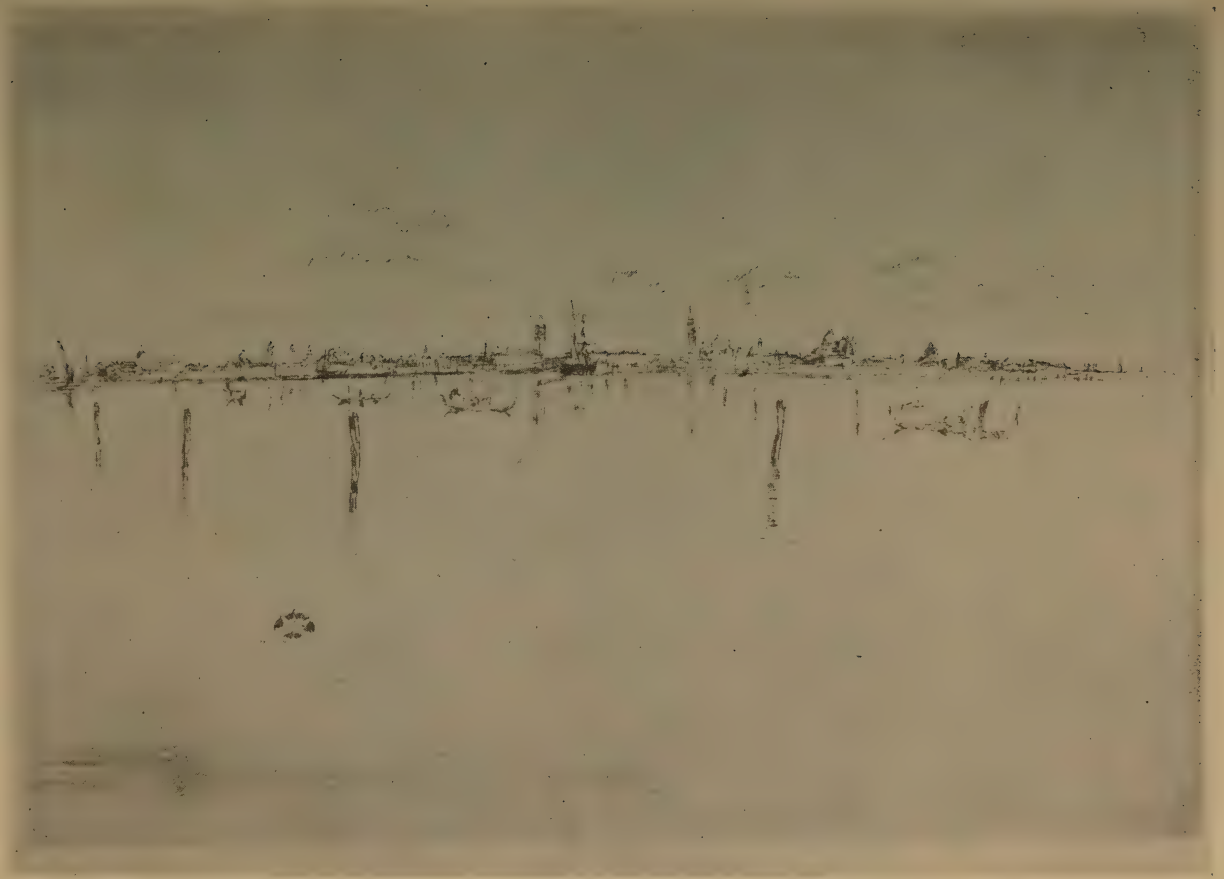
WHISTLER, JAMES ABBOTT McNEILL

177. THE BEGGARS. *Etching.*
Kennedy, No. 194. Third State of nine.
PROOF, Signed by the artist in pencil, with the *Butterfly imp.* SUPERB IMPRESSION, on French paper, in perfect condition. Printed by Whistler. One of *Venice, a series of Twelve Etchings.*
Height, 12; width, 8¼ inches.
"And when one comes to think of it, there are, as for instance in those dark alleys of the *Venetian Set* . . . passages of luminous shadow which Rembrandt never approached in the *Burgomaster Six* or in any similar subject."—JOSEPH PENNELL.

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

178. UPRIGHT VENICE. *Etching.*
Kennedy, No. 205. Second State of four.
PROOF, Signed by the artist in pencil, with the *Butterfly imp.* VERY FINE IMPRESSION, on French paper, in perfect condition. Printed by Whistler. One of *Venice, a series of Twenty-six Etchings.*
Height, 10; width, 7 inches.



JAMES ABBOTT McNEILL WHISTLER

LITTLE VENICE

[No. 173]

Friday Evening, April 21st

WHISTLER, JAMES ABBOTT McNEILL

179. THE RIALTO. *Etching.*
Kennedy, No. 211. First State of two.
PROOF, Signed by the artist in pencil,—with the *Butterfly imp.* SUPERB IMPRESSION, on French paper, in perfect condition, printed by Whistler. One of *Venice, a series of Twenty-six Etchings.*
Height, 11½; width, 7⅞ inches.
This plate gives quite an extraordinary effect of sunshine.

WHISTLER, JAMES ABBOTT McNEILL

180. NOCTURNE: FURNACE. *Etching.*
Kennedy, No. 213. Fifth State of seven.
PROOF, Signed by the artist in pencil, with the *Butterfly imp.* SUPERB IMPRESSION, on French paper, in perfect condition. Printed by Whistler. One of *Venice, a series of Twenty-six Etchings.*
Height, 6⅝; length, 9⅞ inches.
"A marvelous piece of chiaroscuro . . . to be compared only with the very finest impressions of the *Forge* and the *Little Forge*."—FREDERICK WEDMORE.

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

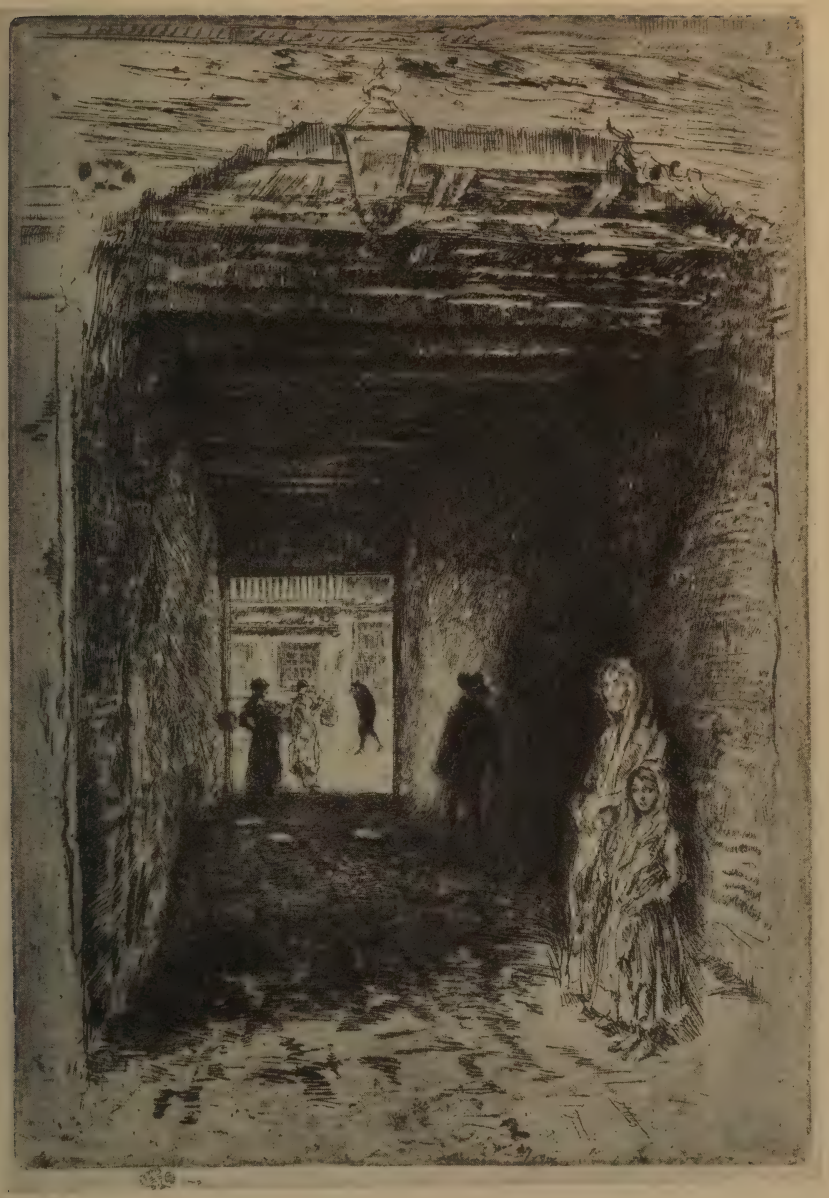
181. FISH-SHOP, BUSY CHELSEA. *Etching.*
Kennedy, No. 264. First State of two.
PROOF, Signed by the artist in pencil, with the *Butterfly.* SUPERB IMPRESSION, on French paper. Printed by Whistler, in perfect condition. Mounted.
Height, 5⅛; length, 8¾ inches.
Done for the Royal Society Artists, 1886, when Whistler was President of same.

WHISTLER, JAMES ABBOTT McNEILL

182. ZAANDAM. *Etching.*
Kennedy, No. 416. First State of two.
PROOF, Signed by the artist in pencil, with the *Butterfly imp.* SUPERB IMPRESSION, on French paper, in perfect condition. Printed by Whistler. VERY RARE.
Height, 5⅛; length, 8⅝ inches.

WHISTLER, JAMES ABBOTT McNEILL

183. THE DANCING GIRL. *Lithograph.*
Way, No. 30.
PROOF, Signed by the artist in pencil with the *Butterfly.* VERY FINE IMPRESSION, in perfect condition.
Height, 7⅛; width, 5¾ inches.
"A typical example drawn with the fewest lines . . . yet so clearly and so firmly put down—the little figure, so full of suggested movement, seems to be but a passing thought of his mind."—T. R. WAY.



JAMES ABBOTT McNEILL WHISTLER

THE BEGGARS

[No. 177]

Friday Evening, April 21st

WHISTLER, JAMES ABBOTT McNEILL

184. THE GARDEN. *Lithograph.*
Way, No. 38.
PROOF, Signed by the artist in pencil with the *Butterfly*. VERY FINE IMPRESSION, on Japan paper. Mounted.
Height, 6¾; length, 7⅜ inches.
"A drawing of a group of friends round a tea-table in the garden of Mr. Whistler's house in Cheyne Walk. The names of the people forming this group are Mrs. Brandon Thomas at the left of the settee, Mr. Starr and Mr. Brandon Thomas at the right end, between them Mr. Walter Sickert is standing, and on the right Mrs. Whistler and Miss Phillip are seated."—T. R. WAY.

WHISTLER, JAMES ABBOTT McNEILL

185. LES BONNES, LUXEMBOURG. *Lithograph.*
Way, No. 48.
Signed in the stone with the *Butterfly*. Fine impression, in perfect condition. Printed by Way.
Height, 7⅞; width, 6⅛ inches.
"The student of this delicate and fastidious art, once familiarized with the medium as Whistler used it, will recognize its peculiar appropriateness to what Mr. Way has truly called *his great gift of exquisite vision*."—ELIZABETH LUTHER CARY.

WHISTLER, JAMES ABBOTT McNEILL

186. THE THAMES. *Lithotint, done on one stone.*
Way, No. 125. First State of three.
PROOF, Signed on the stone with the *Butterfly*. SUPERB IMPRESSION, in perfect condition. Printed by Way.
Height, 10½; width, 7⅝ inches.
From the Way and Benedict Collections.
"The finest Impression I have ever seen."—H. H. BENEDICT.
"This beautiful lithotint occupies a unique position among the landscape subjects executed in lithography. It might not be too much to say that it is the finest of them all. Whistler's exquisite feeling for values was perhaps never shown to better advantage."—KEPPEL.

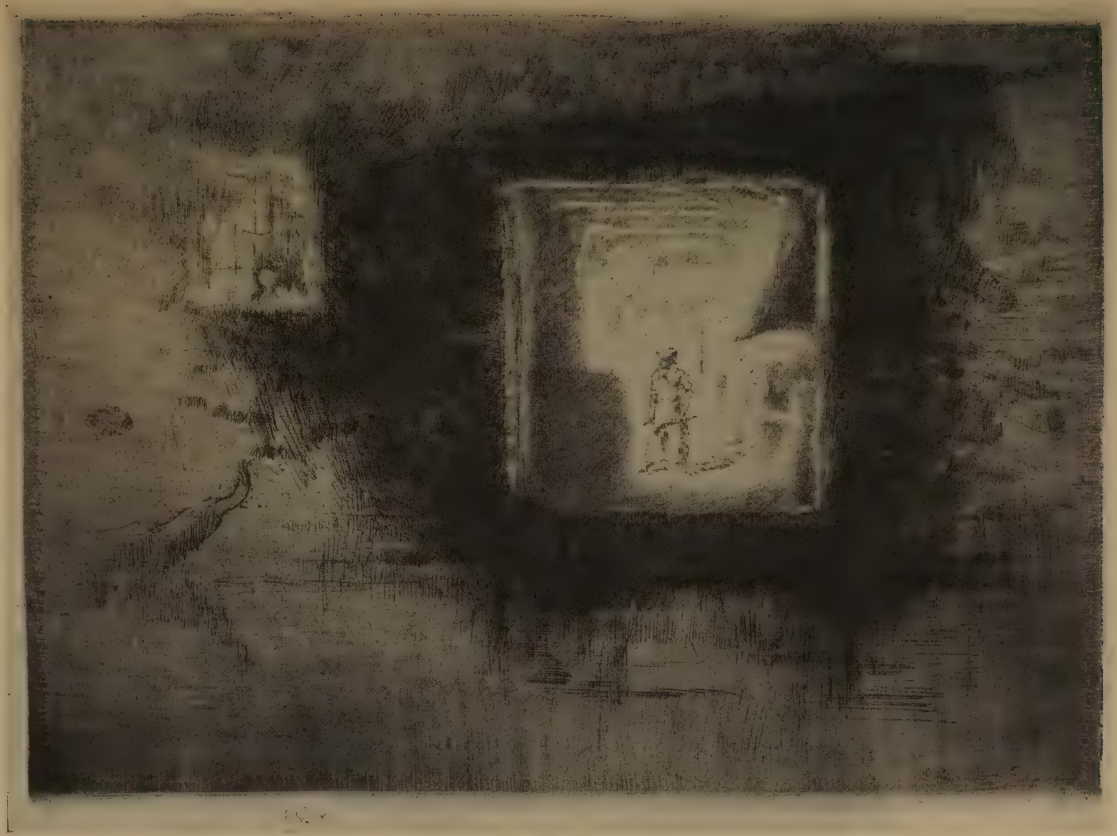
[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

187. THE SHOEMAKER. *Lithograph.*
Way, No. 151.
Signed on the stone with the *Butterfly*. VERY FINE IMPRESSION. Mounted.
Height, 6¼; length, 8¾ inches.
Printed in Paris.

WHISTLER, JAMES ABBOTT McNEILL

188. HALF-LENGTH PORTRAIT OF WHISTLER, WITH WHITE LOCK. *Lithograph.*
By Thomas R. Way. PROOF, signed by the artist in pencil,—*Thomas R. Way*. FINE IMPRESSION, in perfect condition.
Height, 8⅛; width, 5½ inches.



JAMES ABBOTT McNEILL WHISTLER

NOCTURNE: FURNACE

[No. 180]

Friday Evening, April 21st

WHISTLER, JAMES ABBOTT McNEILL

189. Half-length Portrait of Whistler. *Drypoint.*
Etched by Paul Helleu. PROOF, signed by the artist in pencil,—*Helleu.* FINE IMPRESSION, in perfect condition.
Height, 13½; width, 10 inches.
VERY RARE. Only 12 impressions for America.

WHISTLER, JAMES ABBOTT McNEILL

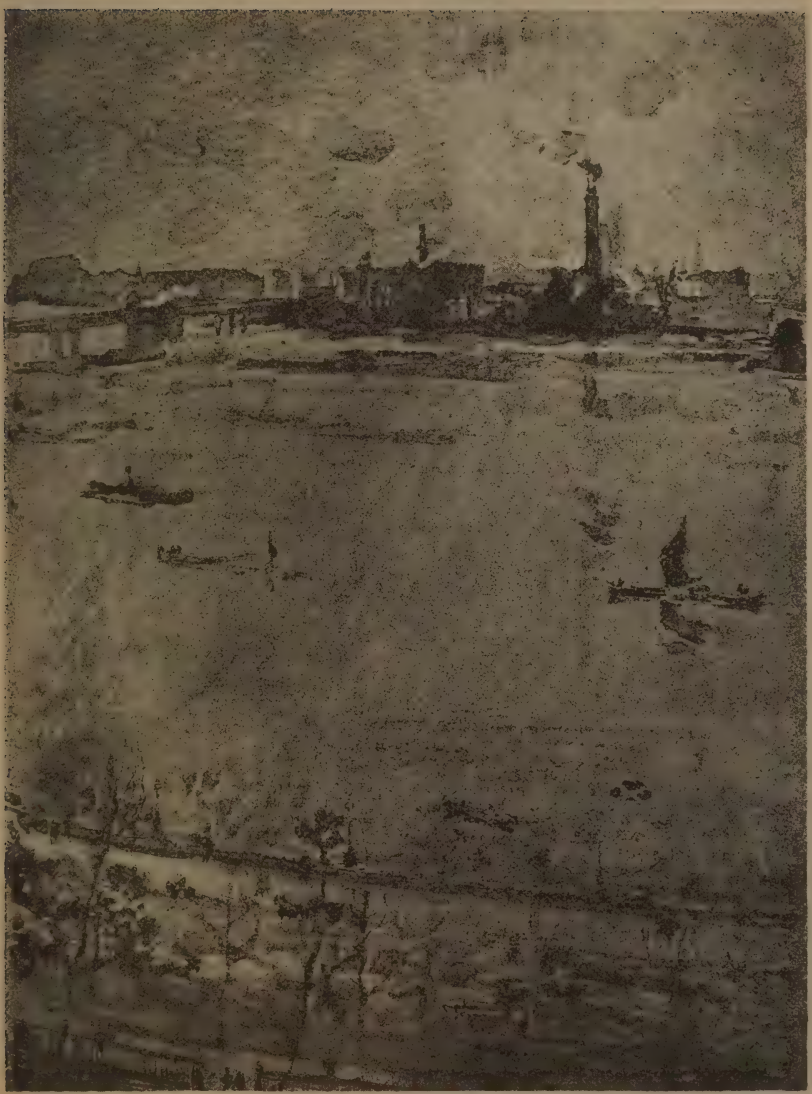
190. Bust Portrait of Whistler, with White Lock. *Drypoint.*
Etched by Mortimer Menpes. PROOF, signed by the artist in penci¹,—*Mortimer Menpes, imp.* FINE IMPRESSION, in perfect condition.
Height, 6½; width, 5⅞ inches.

WHISTLER, JAMES ABBOTT McNEILL

191. Portrait Sketches of Whistler. *Etching.*
Etched by Mortimer Menpes. PROOF, signed by the artist in pencil,—*Mortimer Menpes, imp.* FINE IMPRESSION, in perfect condition.
Height, 7½; width, 5½ inches.
A group of eight characteristic poses.

WHISTLER, JAMES ABBOTT McNEILL

191A. THE ETCHED WORK OF WHISTLER. Compiled and Arranged and Described by Edward G. Kennedy. With an Introduction by Royal Cortissoz. New York: Grolier Club, 1910.
Illustrated by reproductions in collotype of the different states of the plates.
One volume of text (4to); and five volumes of plates (royal 4to), comprising over 1000 reproductions. Together, 6 vols. half olive green crushed French levant morocco, gilt fillet bands on sides, full gilt panelled backs, gilt tops, uncut, BY RIVIÈRE.
Edition limited to 402 copies printed on Old Stratford paper, at the De Vinne Press.
EXTREMELY RARE, indispensable for the Whistler Collector. With the supplementary plate "Nocture Furnace," No. 213.
The most exhaustive publication that has appeared on the etched work of Whistler. There are 446 etchings, chronologically described, many with the assistance of Whistler, or from memoranda left by him; prints have been measured, and the variations in size marked. A complete list of the plates known to have been destroyed or cancelled, is included, with an addition list of 82 plates, which from their rarity may be assumed to have passed out of existence. Many of the cancelled plates are reproduced; together, over 1000 reproductions of the various plates.
The Author in his Notes gives a very interesting account of his interview with Whistler concerning the proposed catalogue which resulted in securing his hearty consent and cooperation.



JAMES ABBOTT McNEILL WHISTLER

THE THAMES

[No. 186]

Friday Evening, April 21st

WHISTLER, JAMES ABBOTT McNEILL

191B. PASSAGES FROM MODERN ENGLISH POETS. Illustrated by the Junior Etching Club. London: Day and Son [1862].
With 47 etched plates, including two by Whistler.
Folio, cloth, gilt, gilt edges, leaf of Preface and one plate loose, margins of several plates and pages of text spotted.

LARGE PAPER COPY, WITH PROOFS ON INDIA PAPER. SCARCE. The plates by Whistler are Nos. 7 and 45,—*The Angler* and *A River Scene*, best known as *The Punt* and *Sketching*.
Among the names of members of this eminent Etching Club may be noted,—John Tenniel, J. E. Millais, A. J. Lewis, Walter Severn, and others.

WHISTLER, JAMES ABBOTT McNEILL

191C. THE LITHOGRAPHS BY WHISTLER. Arranged According to the Catalogue by Thomas R. Way. With Additional Subjects not before Recorded. New York: Kennedy and Co., 1914.
Illustrated by 168 full-page reproductions in photogravure and lithography.
Royal 4to, wrappers, uncut. Plates unbound. Enclosed in buckram portfolio, with ties.

Edition of this Catalogue limited to 400 copies.

ANDERS ZORN

Swedish painter and etcher. Born at Mora in Dalecarlia in 1860. "But it is in his etchings that the art of Anders Zorn is seen in its highest vigor, creativeness and sureness of hand, whether these etchings be done directly from nature or are transcriptions of his masterly paintings. Lines apparently scribbled at random, and which might seem to harshly gash the copper-plate, result in a whole, which is strong, clear, and vivid, and the etchings present pictures expressing the most delicate and fleeting phases of expression and gesture."—HENRI MARCEL.

ZORN, ANDERS

192. EN OMNIBUS. *Etching.*
Asplund, No. 72. Third State of three.
PROOF, Signed by the artist in pencil,—*Zorn*. SUPERB IMPRESSION, on Dutch paper. Mounted.
Height, 10⅞; width, 7¾ inches.

ZORN, ANDERS

193. THE TOAST. *Etching.*
Asplund, No. 80. Fifth State of five.
PROOF, Signed by the artist in pencil,—*Zorn*. BRILLIANT IMPRESSION, on Dutch paper, in perfect condition. *There were about seventy proofs taken, and the plate destroyed.*
Height, 12½; width, 10½ inches.

[See Illustration]

ANDERS ZORN

THE TOAST

[No. 193]

Friday Evening, April 21st

ZORN, ANDERS

194. HENRY MARQUAND. *Etching.*
Asplund, No. 81. Only State.
PROOF, Signed by the artist in pencil,—*Zorn.* SUPERB IMPRESSION, on Dutch paper, in perfect condition.
Height, 10⅞; width, 7¾ inches.

[See Illustration]

ZORN, ANDERS

195. AN IRISH GIRL or ANNIE. *Etching.*
Asplund, No. 85. Only State.
PROOF, Signed by the artist in pencil,—*Zorn.* VERY FINE IMPRESSION, in black ink, on Dutch paper, in perfect condition.
Height, 11; width, 7⅞ inches.

[See Illustration]

One of the artist's best etchings.

ZORN, ANDERS

196. AUGUSTUS SAINT GAUDENS. I. *Etching.*
Asplund, No. 113. Second State of two.
PROOF, Signed by the artist in pencil,—*Zorn.* VERY FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 5½; length, 7¾ inches.

ZORN, ANDERS

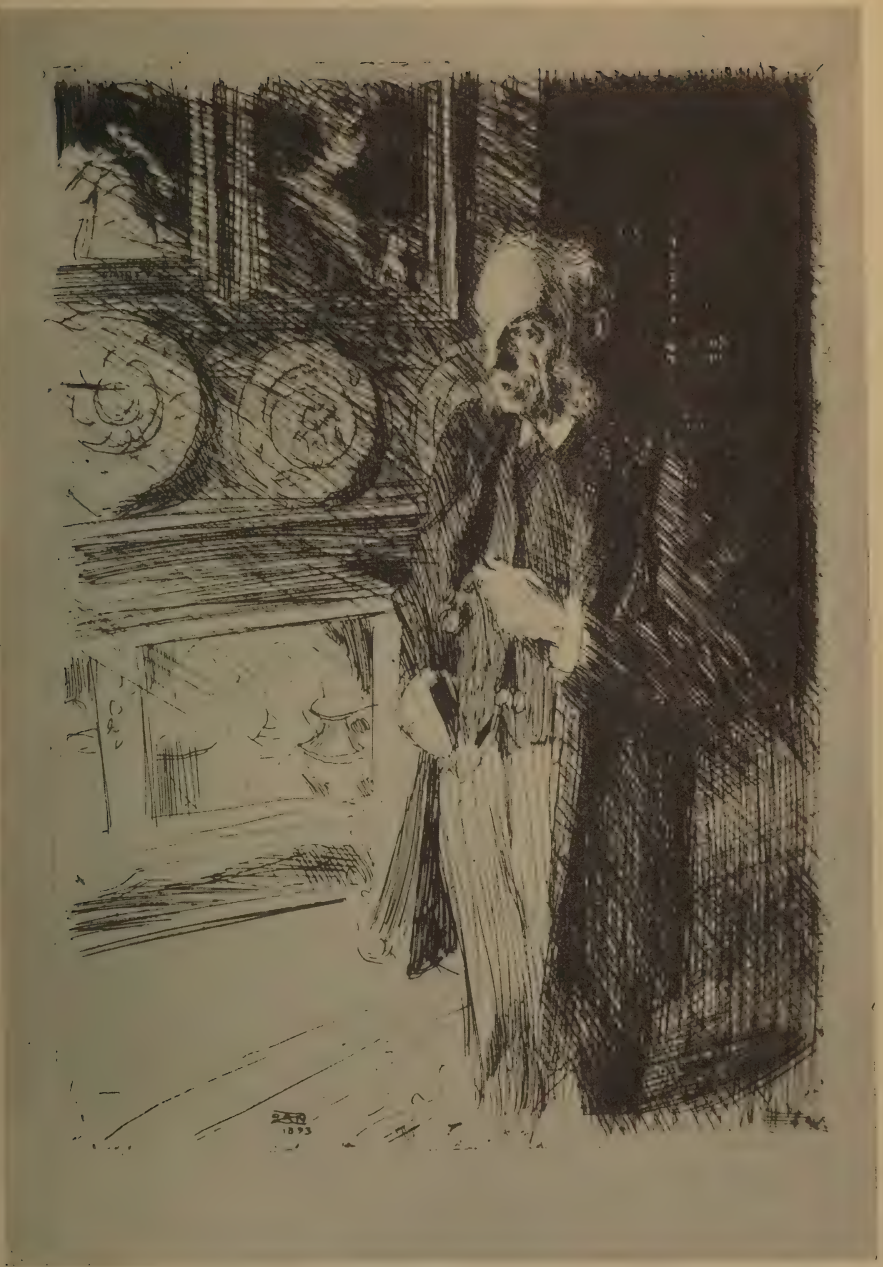
197. KING OSCAR OF SWEDEN (Second Plate). *Etching.*
Asplund, No. 132. Second State of two.
PROOF, Signed by the artist in pencil,—*Zorn.* BEAUTIFUL IMPRESSION, on Dutch paper, in perfect condition.
Height, 9¾; width, 7 inches.

ZORN, ANDERS

198. GROVER CLEVELAND. (Second Plate.) *Etching.*
Asplund, No. 144. Fourth State of four.
PROOF, Signed by the artist in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition. VERY RARE
Height, 8¾; width, 6⅞ inches.

ZORN, ANDERS

199. A SWEDISH MADONNA. *Etching.*
Asplund, No. 151. Fourth State of four.
PROOF, Signed by the artist in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 9¾; width, 7¾ inches.



ANDERS ZORN

HENRY MARQUAND

[No. 194]

Friday Evening, April 21st

ZORN, ANDERS

200. PRINCESS INGEBORG OF SWEDEN (Second Plate). *Etching.*
Asplund, No. 154. Fifth State of five.
PROOF, Signed by the artist in pencil,—*Zorn.* BEAUTIFUL IMPRESSION, on Dutch paper, in perfect condition.
Height, 11⅞; width, 8⅛ inches.

ZORN, ANDERS

201. THE NEW BALLAD. *Etching.*
Asplund, No. 171. Only State.
PROOF, Signed by the artist in pencil,—*Zorn.* BEAUTIFUL IMPRESSION, printed in black ink, on Dutch paper, in perfect condition.
Height, 5⅞; length, 9 inches.

ZORN, ANDERS

202. JOHN HAY. *Etching.*
Asplund, No. 179. Third State of three.
PROOF, Signed by the artist in pencil,—*Zorn.* BEAUTIFUL IMPRESSION, on Dutch paper, in perfect condition.
Height, 7⅞; width, 6 inches.

ZORN, ANDERS

203. BETTY NANSEN. *Etching.*
Asplund, No. 190. Fourth State of four.
PROOF, Signed by the artist in pencil,—*Zorn.* BEAUTIFUL IMPRESSION, on Dutch paper, in perfect condition.
Height, 9¾; width, 7 inches.

ZORN, ANDERS

204. THE MASTER-SMITH. *Etching.*
Asplund, No. 215. Third State of three.
PROOF, Signed by the artist in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 7¾; width, 5⅞ inches.

ZORN, ANDERS

205. AURORA. *Etching.*
Asplund, No. 221. Fourth State of four.
PROOF, Signed by the artist in pencil,—*Zorn.* VERY FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 7¾; width, 5⅞ inches.

ZORN, ANDERS

206. MONA. *Etching.*
Asplund, No. 242. Third State of three.
PROOF, Signed by the artist in pencil,—*Zorn.* VERY FINE IMPRESSION, printed in brown ink, on Dutch paper, in perfect condition.
Height, 9¾; width, 6⅞ inches.

ANDERS ZORN

L'IRLANDAISE—"ANNIE"

[No.195]

Friday Evening, April 21st

ZORN, ANDERS

207. DJOS MATZ. *Etching.*
Asplund, No. 243. Third State of three.
PROOF, Signed by the artist in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 7; width, 4¾ inches.

ZORN, ANDERS

208. SKERRI-KULLA. *Etching.*
Asplund, No. 247. Second State of two.
PROOF, Signed by the artist in pencil,—*Zorn.* FINE CLEAR IMPRESSION, on Dutch paper, in perfect condition.
Height, 9¾; width, 7¾ inches.
Many of the impressions of this plate were somewhat blurred in the printing.

ZORN, ANDERS

209. A LETTER. *Etching.*
Asplund, No. 254. Second State of two.
PROOF, Signed by the artist in pencil,—*Zorn.* SUPERB IMPRESSION, in black ink, on Dutch paper, in perfect condition.
Height, 6¼; width, 4½ inches.
Some of the impressions of this plate are printed in red ink, but those in black are preferable.

ZORN, ANDERS

210. FRIDA. *Etching.*
Asplund, No. 263. Only State.
PROOF, Signed by the artist in pencil,—*Zorn.* BEAUTIFUL IMPRESSION on Dutch paper, in perfect condition.
Height, 7¾; width, 5¾ inches.

ZORN, ANDERS

211. CROWN-PRINCESS MARGARET OF SWEDEN. *Etching.*
Asplund, No. 264. Third State of three.
PROOF, Signed by the artist in pencil,—*Zorn.* BEAUTIFUL IMPRESSION, on Dutch paper, in perfect condition.
Height, 9¾; width, 7 inches.

ZORN, ANDERS

212. SELF-PORTRAIT IN FUR COAT. *Etching.*
Asplund, No. 270. Third State of three.
PROOF, Signed by the artist in pencil,—*Zorn.* BEAUTIFUL IMPRESSION, on Dutch paper, in perfect condition.
Height, 7; width, 4¾ inches.

ZORN, ANDERS

213. CABIN. *Etching.*
Asplund, No. 279. Third State of three.
PROOF, Signed by the artist in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 11⅝; width, 7⅞ inches.
This plate is considered to be one of the finest etched in recent years.

ZORN, ANDERS

214. CABIN. *Etching.*
Asplund, No. 279. Third State of three.
PROOF, Signed by the artist in pencil,—*Zorn.* VERY FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 11⅝; width, 7⅞ inches.

ZORN, ANDERS

215. GUILLI. No. 2. *Etching.*
Asplund, No. 280. Third State of three.
PROOF, Signed by the artist in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 7⅞; width, 5⅞ inches.
This is considered to be one of the finest of Zorn's recent plates.

ZORN, ANDERS

216. VICKE. *Etching.*
Asplund, No. 281. Third State of four.
PROOF, Signed by the artist in pencil,—*Zorn.* FINE RICH IMPRESSION, on Dutch paper, in perfect condition.
Height, 7¾; length, 11⅝ inches.
This is considered to be one of the most brilliant of Zorn's recent plates.

ZORN, ANDERS

217. DALECARLIAN PEASANT. *Etching.*
Asplund, No. 283. Only State.
PROOF, Signed by the artist in pencil,—*Zorn.* BEAUTIFUL IMPRESSION, on Dutch paper, in perfect condition.
Height, 6¼; width, 4⅝ inches.

ZORN, ANDERS

218. DALECARLIAN PEASANT. *Etching.*
Asplund, No. 283. Only State.
PROOF, Signed by the artist in pencil,—*Zorn.* BEAUTIFUL IMPRESSION, on Dutch paper, in perfect condition.
Height, 6¼; width, 4⅝ inches.

Friday Evening, April 21st

ZORN, ANDERS

219. DAL RIVER. *Etching.*
Asplund, No. 284. Only State.
PROOF, Signed by the artist in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 7; width, 4½ inches.

ZORN, ANDERS

220. DAL RIVER. *Etching.*
Asplund, No. 284. Only State.
PROOF, Signed by the artist in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 7; width, 4½ inches.

ZORN, ANDERS

221. OLS MARIA. *Etching.*
Asplund, No. 286. Second State of two.
PROOF, Signed by the artist in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 7⅝; length, 11½ inches.

ZORN, ANDERS

222. OLS MARIA. *Etching.*
Asplund, No. 286. Second State of two.
PROOF, Signed by the artist in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 7½; length, 11½ inches.

ZORN, ANDERS

223. OLS MARIA. *Etching.*
Asplund, No. 286. Second State of two.
PROOF, Signed by the artist in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 7⅝; length, 11½ inches.

ZORN, ANDERS

224. BALANCE. *Etching.*
Asplund, No. 287. Only State.
PROOF, Signed by the artist in pencil,—*Zorn.* BEAUTIFUL IMPRESSION, on Dutch paper, in perfect condition.
Height, 6½; width, 4½ inches.

ZORN, ANDERS

225. AGAINST THE CURRENT. *Etching.*
Asplund, No. 288. Second State of two.
PROOF, Signed by the artist in pencil,—*Zorn.* BEAUTIFUL IMPRESSION, Dutch paper, in perfect condition.
Height, 4½; length, 6½ inches.

IGNACIO ZULOAGA

Celebrated Spanish painter, born at Eivar, Spain, July 26, 1870.

ZULOAGA, IGNACIO

226. MANOLAS. *Etching.*
PROOF, Signed by the artist in pencil,—*Zuloaga.* FINE IMPRESSION, in perfect condition.
Height, 9⅞; width, 8⅛ inches.
Only etching executed by this artist.

227. HAMERTON (PHILIP GILBERT). Etching and Etchers. Third Edition. *Numerous full-page etchings, vignette on title proof on India paper.* Small folio, half morocco, uncut. London, 1880

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